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Let's Dance Hasta el Amanecer: The Functions of Code-switching in Hispanic 'Spanglish' Music by Bilingual Singers

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Let's Dance Hasta el Amanecer: The Functions of Code-Switching in Hispanic 'Spanglish' Music by Bilingual Singer

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Abstract

This study examines the role code-switching plays in the creation of song lyrics by Hispanic Bilingual artists that feature more than one language. It points out what functions the switches fulfill and what patterns they produce. Furthermore, it also investigates whether these patterns are affected based on the matrix language of the song. The data collected comes from a variety of songs from different genres that fall under the musical term 'Latin Music'. The data also includes artists from different geographical backgrounds and genders. The study focuses on thirty Hispanic bilingual artists that include both English and Spanish in their songs. The purpose of this study is to observe the use of code-switching by these artists and determine the frequency of each function of code-switching. The results indicate that on average, the expressive function of code-switching is the most commonly used code-switch function used by Hispanic bilingual artists. It was also found that the referential functions occurred with more frequency in song lyrics with Spanish as the matrix language. This was determined to be because of the continued incorporation of English social media words in song lyrics. In this study, the referential function did not show up at all in lyrics with English as the matrix language. Additionally, English matrix songs were found to contain more instances of code-switching than those of Spanish matrix songs. This was shown as there being an underlining desire for Hispanic bilinguals to 'call back' to their cultural roots, by incorporating Spanish into predominantly English songs.

Keywords: code-switching, bilingual, matrix language, multilingual, culture, identify

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Chapter I: Introduction

Similar to their spontaneous spoken counterparts, song lyrics are also observed to exhibit a bi/multi-lingual phenomenon known as codeswitching. In her paper, "Variation and Indexical Field", Penelope Eckert focused on the social meaning of variation of language, stating that not only do the variation on language highlight static social factors such as age, class, and gender, they are also manifestations of the speaker's agency, identify construction, and performance in regard to their language use (2008). As Davies and Bentahila (2008) pointed out, most published studies of code-switching and language mixture over the past two decades deal with the occurrence of these phenomena within spontaneous speech, as found in the informal conversations of bilinguals. The present study considers how these language phenomena occur in the non-spontaneous world of song lyrics. Code-switching (CS) is often defined as the alternation between two or more languages in the same conversation. Similarly, for this study, I considered CS as the occurrence of two languages, Spanish and English, in the same song by the same singer. In 2002, Picone coined the term "artistic code-mixing"[i] to refer to the language mixing present in a wide range of Zydeco music (mixing English with French Cajun from Louisiana). He highlighted the impact these switches had on audiences in determining the possible interpretation of the song lyrics and construction of ethnic identity projected by the artistic author (p. 191). Artists' premeditated choice when writing certain lyrics can be seen as one way for them to perform identity (Loureiro-Rodriguez, Moyna, & Robles, 2018).[1]

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[1] Loureiro-Rodriguez, Moyna & Robles, 2018 expressed how an artist can 'perform identity' by using music to show aspects of their culture, such as showing social unrest or how emotions are expressed in their culture. By using CS in lyrics, artists are choosing to use both languages that are representative of their identity in their performance.

The act of switching between languages in songs is often used to signal a bilingual and bicultural community identity that is shared by the artists and, for the most part, their audience. When viewing music from the point of view of Picone's "artistic code-mixing", in the case of bilingual speakers, song lyrics are written in a way that conveys the dual cultural personas of the artist and is written with the intent to arouse a certain emotions or feelings from the audience who is hearing the song if they too belong to the cultures being expressed.

In his paper on *the Nature of Code-switching in Puerto Rican Reggaeton Music*, Tim Gorichanaz (2017) lists some of the ways code-switching can be used in music to support the structure of a song: by grabbing attention, reflecting the linguistic repertoire of their communities and expressing identity. He goes on to say that "when looking at the structure in bilingual songs, in many cases, the artist might sing the chorus primarily in one language and the other verses in the other language. Perhaps this is done as a way to reformulate the message for the other group" (p. 2). For example, when Puerto Rican singer Luis Fonsi released the song *Échame la Culpa* with American singer Demi Lovato (of Mexican descent) in 2018, Lovato switched from singing in English during her verses of the song to singing in Spanish for the chorus. When looking at songs that mix different genres, CS is also used to show different musical styles. For instance, in the song *La Modelo*, by Puerto Rican singer Ozuna, Cardi B, an American rapper with Dominican and Trinidadian heritage, sings in Spanish the verses of the song that are accompanied by reggaeton beats. However, she switches to English to rap the rap verse of the song. Gorichanaz pointed out that this language switch in the music genre is a result of the artist's desire to use African American English lexical items which is dominant in the hip-hop culture (p. 5).

The phenomenon of rapping using English in songs that are primarily in a different language is more common than one might think. Many Korean pop songs follow the pattern of singing verses in Korean and switching to English during the rap verse. Sarkar, Winer, and Sarkar (2005), proposed that rappers draw on all possible linguistic sources in their rhyming. The end product is rich, dense, and complex in its use of rhyme (p. 2070). By taking elements from different linguistical sources, the artist can make extensive use of code-switching to achieve a dynamic rhyme that showcases their multiculturalism.

Defining the Functions of Code-switching

Rene Appel and Pieter Muysken in their 2006 book, *Language Contact and Bilingualism*, consider the reasons for which speakers of more than one languages may switch between their languages in the same discourse or even in the same sentence/phrase. Utilizing the functional framework by Jakobson (1960) and Halliday (1964) they list six functions of code-switching (p. 118):

1. Referential Code-switching
2. Directive Code-switching
3. Expressive Code-switching
4. Phatic Code-switching
5. Metalinguistic Code-switching
6. Poetic Code-switching

Referential: these switches occur as a result of a lack of knowledge in one language on a certain subject; in other words, the function of this particular switch is as a remedy for the deficiency of capacity or facility in the second language. Additionally, this switch is found in discourse that involves some form of technical language.

Myers-Scotton (1979) uses the example of a Kenyan University student who switches between Kikuyu and English.

i.e., Atiriri **angle** niati has **degree eighty**; nayo **this one** ina mirongo itatu. Kuguori, **if the total sum of a triangle** ni **one-eighty** ri **it means the remaining angle** ina ndigirii mirongo mugwanya.

For people who cannot speak Kikuyu, it might be easy to infer what the student is talking about given the English words and phrases used.

Directive: these switches seek to include or exclude specific recipient.

i.e., Two Latina girls are shopping in the supermarket together. They are speaking English to each other and talking about their day. As they are walking, they are coming closer to a woman who is also shopping. To keep their conversation private, the girls switch over to Spanish to exclude the woman from their conversation.

Expressive: this switch serves to express the multilingual status of the speaker.

i.e., This type of switch is common among Puerto Rican Americans in New York. Their conversations are full of CS that allows them to showcase their multiple identities as Americans and Puerto Ricans.

Phatic: this switch is used to denote change of tone in a conversation.

i.e., Appel and Muysken (2006) give the example of a stand-up comedian tell the whole joke in the standard version of the language but switching into a more “urban dialect” to deliver the punchline of the joke.

Metalinguistic: this switch refers to the speakers’ willingness or desire to comment on their own language use.

i.e., A speaker might want to impress his colleagues by showing his linguistics skills by switching between languages.

Poetic: this switch is used when speakers desire to switch languages for aesthetic purposes, for instance, when making puns, telling a joke, or to generate poetry using language alternation.

i.e., Has escuchado de la chica que tiene un photographic memory? She never developed it.

Here we can see the switch to English used to deliver the pun. The speaker begins in Spanish but switches to English before the end of the first sentence to deliver the pun.

Drawing on internationally diverse sources of musical style for inspiration in popular music—a phenomenon known variously as world music, world beat, world fusion, or ethnopop—has led not only to the mixing of musical styles but also, increasingly, to the mixing of languages in lyrics by bi- and multi- lingual composers (Picone, 2002). This paper aims to add to the conversation of how bilingual or multilingual people use all their languages as a way of self-expression and identity.

Understanding the Research Ahead

As mentioned earlier, this current research project examines the functions of code-switching in a variety of song lyrics by bilingual Spanish/English artists. As Sarkar, Winer, and Sarkar (2005) so eloquently said, “an examination of code-switching as it is premeditatedly and *artfully* employed by poets and songwriters can also yield insights into the way in which two or more languages or ‘codes’ may interact to index and enact a particular speech community’s collective linguistic and cultural identity” (p. 2059). I examine how bilingual or multilingual musical artists from the Hispanic community use code-switching in the lyrics of their songs. The

research questions for this thesis are as follows: 1) what is the distribution of functions of CS in Hispanic Spanish/English lyrics? 2) are there patterns of CS in Hispanic Spanish/English lyrics? And if so, what are they?; and 3) does the matrix language impact this pattern? I worked with digital sources such as Spodify, YouTube, AZlyrics.com and genious.com that served as my source for corpora to collect the data needed. I identified with the use of a dept web search (using various key words in google search) for musicians who belong to the Hispanic community. Once identified, I used the above-mentioned digital sources to locate instances of CS in songs by the musicians and input them in the appropriate table, one table for Spanish Matrix Language[ii] Songs and another table for English Matrix Language Songs. Continuing, each instance of CS was isolated and given a code that represented one of the functions of CS by Appel and Muysken. Number one (1) represented the referential switch, number two (2) the directive switch, number three (3) the expressive switch, number four (4) represented the phatic switch, number five (5) the metalinguistic switch, and finally, number six (6) represented the poetic switch.

Finally, once each instance of CS was isolated and coded and justified, a T-test was performed in order to determine if the distribution of functions changed regarding the matrix language of the song. Do Hispanic musicians favor a certain function of CS when singing songs predominantly in Spanish, and other functions when singing songs predominantly in English? This research aimed to answer that.

Chapter II: Literature Review

This chapter provides a background review on the literature related to code-switching (CS) in order to provide the context for this study. On one level, code-switched utterance may be examined in the context in which is occurs, similar to how monolingual speech can be considered in its physical, linguistic, and social context. For example, Gumperz's (1964) refers to contextualization as the description of the ways in which speakers give cues about how to understand an utterance. These cues can signal the level of formality of a given situation, relationships between the speakers, etc. It is because of these cues that CS is not seen as a random reflection of bilingual speakers, but a linguistic phenomenon situated in social factors.

I will begin by providing a brief introduction to the topic of CS and how it arose as a field of study, followed by how CS is defined in the field of linguistics, the types and functions of CS and who employs it. There will then be a brief description of the reasons for bilingual switching.

Next, I will consider how CS is presented in media, the Hispanic culture, and their representation in the music scene. Lastly, the information presented in this chapter will be used as the foundation for investigating the questions of 1) what is the distribution of functions of CS in Hispanic Spanish/English lyrics? 2) are there patterns of CS in Hispanic Spanish/English lyrics? And what are these patterns, and 3) does the matrix language impact the pattern? A quantitative study will be done when analyzing the collected data of instances of code-switching in lyrics by Hispanic artists. Ten percent of the collected data of instances of CS will be subjected to an inter-rational reliability test in order to assure that each CS lyric is coded correctly and consistently. Justification will be given to validate each CS lyric.

Language Contact: A Brief History

Multilingualism, in general, and code-switching in particular, are often examined in the context of language contact: situations in which two (or more) languages come into contact with each other. There are many reasons for languages to be in contact with each other. Thomason (2001) lists several notable examples such as colonialism, migration, and geographical proximity. These reasons can be found throughout human history. From the Spanish "conquistadores" sailing overseas to the Americas and encountering the indigenous populations to the expanding Rome Empire welcoming 20% of the world's population into its capital city borders, and to the British Empire's colonization of Indian and other far-off lands.

In her book, *Language Contact*, Thomason (2001) explained that language contact simply defined refers to the use of more than one language in the same place at the same time. She specifies that language contact most often involves face-to-face interactions among groups of speakers, at least some of whom speak more than one language in a particular geographical locality (p. 4). This type of contact has transpired ever since the first human group immigrated to an area occupied by people who spoke another language. Thomason (2001) continues to explain how language contact does not require the speaker to be a fluent bilingual or multilingual, but some communication between speakers of different languages is necessary (p. 2). For instance, she further explains, if travelers from different countries are sharing a kitchen in a hostel for an extended period of time, they are bound to attempt to communicate with each other in some form (p. 1). It is this effort that is noteworthy for anyone who is interested in language contact.

In some cases, language contact may result in the creation of new languages. In the first stages of language contact when two distinct languages come into contact with each other, and there is a need for communication, a pidgin may arise. By definition, a pidgin is a grammatically

simplified means of communication that develops when there is no common or shared language. Typically, their grammar and vocabulary are derived from several languages. Creole, on the other hand, is a fully developed language that emerges once the pidgin has been nativized (i.e., has been acquired by children as a first language). Thomason (2001) gave examples of how some boarding coastal areas of North, Central, and South America and the Caribbean have developed new mixed language, called Creoles, that resulted from the contact of enslaved African brought to the new world by European slaveowners (p. 5).

In 2017, The Department of Economic and Social Affairs of the United Nations highlighted that an estimated 258 million people have migrated to different countries since 2000. They state that 60% of all international migrants live in Asia (80 million) or Europe (78 million), with North America hosting the third-largest number of international migrants. They go on the state that in today's increasingly interconnected world, international migration has become a reality that touches nearly all corners of the globe. Modern transportation has made it easier, cheaper, and faster for people to move in search of jobs, opportunities, education, and quality of life. At the same time conflict, poverty, inequality, and a lack of sustainable livelihoods compel people to leave their homes to seek a better future for themselves and their families abroad (2017). From this global movement, it can be understood that a vast majority of people are moving to countries that may speak a language other than their own, creating conditions in which language contact is a common, everyday occurrence.

Just as how pidgin and Creole is a linguistic phenomenon that arises from language contact, code-switching (CS) is also seen as a result of more than two languages being used in the same geographical location. In 2003, James Adam conducted a study that showed how CS was used in a funerary inscription, containing Greek and Latin script, languages that were

commonly used in that region in antiquity. He specified that the significance of the CS on the epitaph confer identity for both the dedicator and the deceased. He further expressed that these inscriptions entailed a sense of 'interaction', as in they were intended to be read and showed the existence of bilingualism and mixed speech in ancient times. It is important to note that CS is not hazardous, but a rule-govern aspect of bilingual communication.

History of the Study of Code-switching

CS was first studied in the 1940s. In 1947, George Barker examined the interactions between bilingual speakers of various ages. He found that the bilingual speakers, particularly the younger ones, chose which language (or combination of languages) to use depending on the interaction type: intimate, informal, formal, or inter-group (p. 1). Nevertheless, it was not until the 1970s that scholars began to view CS as a legitimate part of the bilingual conversation. Even so, as Gardner-Chloros (2009) points out, CS was hardly noticed by linguists studying language contact (p. 9). Haugen in 1950 described the "introduction of elements from one language into the other means merely an alteration of the second language and not a mixing of the two" (p. 211). It was not until the 1960s and 70s with the works for Gumperz and others that interest in code-switching in bilingualism research increased when he studied the switching that occurred between Hindi and Panjabi in Delhi, India (Gumperz, 1964). They began to see CS was a complex form natural human language, and "not just a quirky, isolated phenomenon" (Gardner-Chloros, 2009).

Concepts and Terminologies: Understanding the Difference Between Borrowing, Alternations, Mixing and Code-switching

It is largely through the effort of Bloomfield (1933), Haugen (1950), and Weinreich (1968) that language contact was established as a new research field in the course of the

twentieth century. Initially, the attention was on lexical borrowing due to the fact that lexical borrowing is frequent in the languages of the world (Treffers-Daller, 2007). Weinreich (1968) states that words are more likely to be borrowed than structural elements, stating that "the vocabulary of a language, considerably more loosely structured than its phonemics or its grammar, is beyond question the domain of borrowing *par excellence*."

Einar Haugen (1950) attempted to define the concept of borrowing, stating that the metaphor was inadequate, given that "borrowing" takes place without the lender's awareness nor is the borrower obligated to repay the loan. He went on to muse with the concept of "diffusion", taken from the anthropologic process of the spread of non-linguistic cultural items. He concluded that the term borrowing was apt given that it was a term applied to language by linguists, and therefore it "remains comparatively unambiguous in linguistic discussions' (p. 212).

According to Johanson (1993), linguistic borrowing concerns the incorporation of a structure or form from one language system (the source language, SL) to another (the recipient language, RL). Johanson states that ''all kinds of copying processes, whether they are due to native speakers adopting elements from other languages into the recipient language, or whether they result from non-native speakers imposing properties of their native language onto a recipient language'' make up linguistic borrowing (Johanson, 1993).

Code-switching is now understood as the active process of using two (or more) languages by bilingual speakers whereas borrowing is seen as a lexical process where one language "borrows" a word from another language and incorporates it into their system. Researchers working in code-switching differentiate between code-switching and language alternation. In his paper, 'Code-switching' in Sociocultural Linguistic, Nilep (2006) related language alternation as relating to grammatical function and code-switching as relating to communicative function. He

explains how *Language alternation* describes the alternating use of two recognizable grammatical systems (2006). He demonstrated this notion by giving the example of a conversation that contains some utterances in Mandarin and others in French, it could be said that the conversation features language alternation. He further stated that when there is a change in linguistic form (language alternation) it signals a change in context (contextualization). He referred to such practice as code-switching. It is therefore possible to use code-switching without switching "language" per se. For example, by switching registers, from formal speech to informal speech. Nilep argued that it is also possible, at least in theory, to observe language alternation that does not affect contextualization and therefore does not count as code-switching under this definition.

Regarding code-switching and code-mixing, Khullar (2018) proposes that the difference between code-mixing and code-switching is that switching is done in a particular setting or for a particular purpose. Code mixing, on the other hand, is done more out of linguistic requirements. She goes on to explain the differences between these two confusing linguistic phenomena by stating that code-mixing is often done unintentionally. She says, "We can mix one code with another when we do not know the correct translation of a particular word in another language" (Khullar, 2018).

Code-switching from Different Perspectives

Given the vast interest in code-switching and the difficulties that arise when it comes to studying it, Gardner-Chloros (2009) have summarized its study around three perspectives:

1. Sociolinguistic/ethnographic descriptions of CS situations
2. Structural (morpho-syntactic) description of CS
3. Psycholinguistic description of CS

Sociolinguistic/ethnographic Descriptions of CS Situations

These manifestations of CS derive from sociolinguistic situations and are mainly treated CS as a spoken genre. Tabouret-Keller (2017) and Sebba and Wootton (1998) explained how the characteristic way in which bilinguals combine their languages allowed them to express their group identity. They theorized that both the language and the sociolinguistic environment play a role in the patterns that arise. Gardner-Chloros (2009) stated how the sociolinguistic perspective seeks to record "natural" conversation (p. 8).

Gardner-Chloros (2009) pointed out that there are three types of factors that, depending on a particular occurrence, the form the CS will take:

1. Factors independent of an individual speaker or circumstances in which the varieties are used (Gardner-Chloros, 2009). For example, 'market' forces. Bourdieu (1997) maintains that linguistic utterances or expressions can be understood as the product of the relation between a "linguistic market" and a "linguistic habitus." When individuals use language in particular ways, they deploy their accumulated linguistic resources and implicitly adapt their words to the demands of the social field or market that is their audience. Hence every linguistic interaction, however personal or insignificant it may seem, bears the traces of the social structure that it both expresses and helps to reproduce.
2. Factors that are attached to individuals and members of a variety of sub-groups (Gardner-Chloros, 2009). Milroy and Gordon (2003) noted that variation in language can be found within a specified geographical area between status groups, male and female speakers, generation cohorts, distinct ethnic groups (p. 88).

3. Factors within the conversation where CS takes place (Gardner-Chloros, 2009). She explains that CS is a major conversational resource for speakers, providing further tools to structure their discourse beyond those available to monolinguals (p. 43).

Structural (Morpho-syntactic) Description of CS

Backus and van Hout (1995) provide an explanation of the difficulty of the relationship between CS and structural change. He lists numerous problems with the hypothesis that structural change is directly brought about by CS. For example, at a methodological level, one would need to have a complete picture of the range of variation of the structure within the monolingual variety in order to establish that it was indeed CS that had brought about the change. He goes on to explain that at a conceptual level, one would need to understand how exactly the fact of code-switching could bring about a change in the structure of a language and distinguish this from expressions taken over literally in the idiolect of the individual code-switcher.

Gardner-Chloros (2009) demonstrated how sociolinguistic factors can be seen to override the structural closeness/distance between the languages. To illustrate this point, she offered the example of CS patterns in two similar immigrant communities, the Greek Cypriot community in London and the Punjabi community in Birmingham:

> On every count which we were able to compare, the Punjabis switched massively more than the Cypriots and more intrasententially than through any other form of switch ... Whereas there were under five intra-sentential switches per ten utterances for the Cypriots, there were over sixty for the Punjabis. (p. 39)

Psycholinguistic Description of CS

Psycholinguists have accordingly been intrigued by this opportunity to gain a better understanding of how languages are stored in the brain, as well as production mechanisms, and there is a substantial tradition of psycholinguistic research involving bilinguals (Gardner-Chloros, 2009). Psycholinguists usually avoid engaging with spontaneous, natural language, as they prefer to use controlled, experimental data, language elicited in a laboratory, measurable along as many dimensions as possible, and often simplified to bring out the role of particular variables in the context of replicable studies. Because CS is primarily a spontaneous and informal phenomenon, studying it as it naturally occurs is largely incompatible with standard psycholinguistic methodological approaches (p. 118).

Clyne (1967) proposed the notion of "triggering". He found that CS was significantly more frequent in the vicinity of a cognate (of which most were proper nouns). Broersma and de Bot (2006) were able to confirm the legitimacy of Clyne's examination, using data collected from a corpus of self-recorded, informal conversations involving three Dutch–Moroccan Arabic bilinguals.

Defining Code-switching

With its complicated history, it is not surprising that it has proven difficult to propose an agreed-upon definition of code-switching that would work for all researchers studying this phenomenon within various frameworks. On one level, code-switching can be understood as the practice of moving back and forth between two languages, dialects, or registers of the same language by the same speakers in the same conversation. Gardner-Choloros (2009) explains that linguists frequently use the expression "code" nowadays as an "umbrella term for languages, dialects, styles, etc." (p. 11). Additionally, Brezjanovic-Shogren (2002) refers to the term

"switching" as the alternation between different language varieties used by the bilingual/ bidialectal during the conversational interaction (p. 21). Krasina and Mustafa (2018) include in their definition of CS the notion of style-shifting. Explaining that style-shifting is evident in the monolingual speech of a monolingual person switching between styles. For example, an Islander (referring to someone from the island of Roatan, Honduras) may switch between their different styles of English in the same conversation.

(1) Ah gon to see the **doctah**. He has **mah** test results. **Ah gah** see **ya latah**
I am going *doctor*. my *I will* *you later*.
'I am going to see the doctor. He has my test results. I will see you later'

The majority of recognized definitions for CS consider it as the switching between two or more languages, or variations of the same language in the same conversation. For the purpose of this study, I will define code-switching as proposed by Gardner-Chloros (2009): the use of two or more languages or dialects in the same conversation or sentence by bilingual people. It affects practically everyone who is in contact with more than one language or dialect, to a greater or lesser extent (p. 4). Woolford (1983) presents the following example to illustrate switching between English and Spanish:

(2) Todo los Mexicanos were riled up.
All the Mexicans
'All the Mexicans were riled up'

Here we can see an example of a Hispanic speaker beginning the sentence in Spanish and then switching into English at the end. Woolford (1983) goes on to proposes that the bilingual speaker maintains the grammatical function, referring to the structural aspect of switching, of both languages and that their code-switching utterances occur without altering the rules of either language in any way. In other words, a bilingual person can switch back and forth between the

grammar rules of both languages while freely moving between languages. As overheard from a bilingual Linguistic student:

(3) You can't code-switch **a lo pendejo**
to the asshole [informal word]
'You can't code-switch however you want'

It should be noted that before bilingual codeswitching became a serious topic of study among researchers, it was looked upon suspiciously as a distinctive speech behavior. Becker (1997) offered that the idea that CS is a random process that reflects language deficiency is an outdated notion that has been rejected by linguists who now claim that it is a rule-governed phenomenon, which can be analyzed both functionally and structurally. Appel and Muysken (2006) explain code-switching as a central part of the bilingual discourse.

Types of Code-switching

Three types of code-switching appear when studying examples of CS: tag-switching, intrasentential switching, and intersentential switching. *Tag-switching* (also known as extra-sentential) is the inclusion of a single word, tag, or short phrase of one language into another language. This type of code-switching is very simple because there is a minimum risk of violating grammatical rules and functions (Rusli et al., 2018). According to Romaine (1995), because of this simplicity, tags are easy to insert into the monolingual speak. For example, in Spanish-English switching one could say:

(1) Él es de Honduras y así los criaron, **you know.**
He is from Honduras and that they raised them
'He is from Honduras, and they raise them like that, *you know.'*

Tag switches are not necessarily limited to the end of the sentence or phrases. Tags can move freely or be inserted anywhere in a discourse. In the example above, the short tag phrase is inserted at the end. This tag can be moved to the middle or beginning of the sentence:

(2) **You know** el es de Honduras y así los criaron.
he is from Honduras and that they raised them.
You know he is from Honduras and they raise them like that.

(3) El es de Honduras, **you know**, y así los criaron.
He is from Honduras, , and that they raised them.
He is from Honduras, you know, and they raise them like that.

It is common for bilingual speakers to use filler words as tags when speaking in a language they are not fully comfortable in. For instance, some Turkish students might insert *yani* (I mean) while speaking English.

(4) I was doing my homework…**yani**…it took a long time.
I mean
'I was doing my homework…*I mean*…it took a long time.'

Intrasentential switching occurs within the same sentence or sentence fragment. The shift is done in the middle of a sentence, with no hesitation, interruption or pauses to indicate the shift has occurred. Poplack (1980) also mentioned that this type is more intimate and has the greatest syntactic risk as it occurred at a clausal, sentential or sometimes, word level. Examples for intrasentential switch are:

(5) The party is **muy genial y todo**, but we have to leave **antes que llega la policía**!
very cool. and all, *before the arrive the police!*
'The party is *very cool and all*, but we have to leave *before the police arrive!'*

Here we can see that the inserted language was done in a natural, clear way, with no hesitation markers to indication a pause or faltering when shifting between English and Spanish within the same sentence.

Intersentential code-switching is a switch from one language to another that occurs at a clausal level and involves a clause or a sentence that changes entirely into a different language (Rusli et al., 2018). Myers-Scotton (1993), simplifies this definition by describing intersentential switching as "a whole sentence (or more than one sentence) is produced entirely in one language

before there is a switch to the other languages" (p. 3). In other words, this kind of switching occurs outside the sentence. For example:

(6) **El partido fue cancelado**. Turns out the other team didn't fill out the paperwork on time.
The match was canceled.
'The match was canceled. Turns out the other team didn't fill out the paperwork on time.'

As can be seen by the above example, the shift in languages occurs at the sentence boundary. This type of code-switching is most often seen in fluent bilingual speakers' conversation.

Regardless of the type of code-switching, the speaker must have a high degree of fluency in both languages involved (Zirker, 2007, p. 11). Additionally, Meisel (1989) describes the act of code-switching as the pragmatic skill of selecting the language according to the interlocutor, topic, context, etc. Therefore, fluency is required because the speaker must be aware (either consciously or subconsciously) of the grammatical rules of both languages; further, considerations of external factors are fundamental when studying this linguistic phenomenon.

The Matrix Language Frame Model

One of the foci of this study is to examine whether the dominant language of a song has any effects on the function of the switch being used. One of the most influential theories concerning how two languages can be combined is the Matrix Language Frame Model. The MLF model was first theorized by Myers-Scotton in 1993. The MLF model is built on the notion that one of the languages is dominant and provides the grammatical frame, and that only certain types of morphemes can be switched.

This model consists of three main components: (i) the matrix versus the embedded language, (ii) the system morphemes versus the content morphemes, and (iii) the principles of the MLF. According to Myers-Scotton (1993), the matrix language determines the

morphosyntactic frame for the code-switched sentence and therefore plays a fundamental role in the code-switch discourse. In other words, the language that provides the most morphemes marks the tense and agreement of the sentence is thought to be the matrix language and holds a more important and domineering role while the other language is seen as the embedded language as it contributes fewer morphemes to the discourse. Examples to illustrate this point by Myers-Scotton:

(7) It's only essential services **amba-zo zi-na** function right now.
(Swahili/English, p. 130)

(8) ***Lo siento,*** people. ***Pero*** my sleep *es* ***muy importante y no voy a desperdiciarlo.***

In example 11, Spanish is considered as the matrix language of the sentence. Out of the fourteen morphemes present in the sentence, eleven of them are in Spanish (*lo, siento, pero, es, muy, importante, y, no, voy, a, desperdiciarlo*) while English contributes only three (*people, my,* and *sleep*), making it the embedded language. Additionally, the first two morphemes, *lo siento,* marks the tense of the sentence. *Siento* indicates that the sentence as present tense.

It is then stated that in a given code-switching utterance one counts the number of morphemes of the participating languages. The language that has more morphemes than the other language is then the ML. Chun in 2001 states that Myers-Scotton further points out that the frequency counts should not be based on single sentences with no consideration of a large corpus that contains code-switching material. However, it should be noted that not all situations when attempting to identify the matrix and embedded language in instances of code-switching can be solved with Myers-Scotton's Matrix Language Frame Model, or that the number of morphemes in one language determines the dominant language. For this study, I will adhere to Myer-Scotton MLF model when determining the matrix language of the songs being analyzed.

Who Code-switches?

In Languages in Contacts, Weinreich (1968) describes the ideal bilingual speaker as the one who can "switch from one language to the other according to appropriate changes in speech situations (interlocutors, topics, etc.), but not in an unchanged speech situation, and certainly not within a single sentence" (p. 3). Contrary to Weinreich's stance, as we have come to see, switching between languages within the same sentence is extremely common for many bilinguals. *Bilingual* is generally used to refer to a person who is fluent in more than one language, although the term in and of itself does not convey their proficiency level. Rampton (1995) states that the definitions of *bilingualism* range from a minimal proficiency in two languages, to an advanced level of proficiency which allows the speaker to function and appear as a native-like speaker of two languages. A person may describe themselves as bilingual, however, they may only have the ability to converse and communicate orally. Others may be proficient in reading in two or more languages (or bi-literate) (Rampton, 1995).

This is reiterated by Bullock and Toribio (2009) They concord that some classifications of bilinguals typically may refer to the speaker's language ability level which depends on factors such as the age of first exposure to, quality of input received, the language most used most often, etc. (p.7). Some of these classifications include:

a. *Early Bilingualism:* refers to children who have learned a second language before the age of six. This type of bilingualism can further be differentiated into two district sub-categories.

   - Simultaneous Early Bilingualism: children who learn two languages at the same time, from the moment of birth. This is the typical situation in households with multinational parents.

- Successive, consecutive or sequential Early Bilingualism: children begin acquiring their second language when they are still strengthening their first language. This type of bilingualism usually occurs when a child is moved to a new country where another language is spoken within the first six years of their lives.

b. *Late Bilingualism:* this type of bilingualism refers to the learning of a second language after the age of six years old. At this stage, the speaker has already gained mastery of their first language and will employ the use of this language to assist them in learning the second language.

Bullock and Toribio (2009) further defined bilingualism by analyzing the method in which the two languages are acquired or learned:

a. *Naturalistic* or *folk* bilinguals- Speakers who learn a second language without formal instruction (p. 9).

b. *Elite* bilinguals- Speaker whose language learning is primarily classroom-based (p. 9).

The occurrence of code-switching is considered a natural and often subconscious phenomenon in bilingual speech. According to Nomura (2003), speakers may not be aware that code-switching has occurred in their communication or be able to report which language they have used during a particular topic after the conversation. However, research has shown that the phenomenon does not happen without a purpose. Researching bilinguals at an individual and cultural level contributes to the understanding the place language has in human interaction and cognition (Adams, 2003).

Functions of Code-switching According to Appel and Musyken

Appel and Muysken (1987) identified three approaches to code-switching: psycholinguistic, linguistic or grammatical, and sociolinguistic. *Psycholinguistic* approaches examine aspects of language capacity that enable the speakers to alternate languages, for example, these approaches tackle the abilities that are required to use and understand two or more languages in succession or simultaneously or show the role that fluency plays in multilingual language processing and production. The *linguistic* approaches identify the grammatical rules for language alternation. In other words, the morphosyntactic constraints restrict language choice within sentences. The *sociolinguistic* approach describes the reasons for code-switching (1987).

Similarly, in 2006 Appel and Muysken further detailed a functional model of code-switching to explain the reasons behind speakers' alternate use of languages. They identify six functions of code-switching: referential, directive, expressive, phatic, metalinguistic, and poetic

1. Referential function is the switch often used when there is a lack of knowledge of one language or lack of facility in that language on a certain subject. Additionally, specific words from one of the languages involved may be semantically more appropriate for a given concept, therefore, topic-related switching may be thought of as serving the referential function of language.

For this switch, Appel and Muysken point of the use of CS in radio or television broadcasting for immigrant groups. They state how usually the immigrant language is used but at many points words from the majority language are introduced to refer to concepts specific to the society of migration (Appel & Muysken, 2006).

Rusli et al. (2018) provided an example of referential switch in song lyrics from the song *Jangan Ganggu Pacarku* by Allif Aziz:

Tagging-tagging-flirting banginya
Liking-liking poking-poking baginya

The artist used English words that are used to communicate social media activities and are not easily translated into Malay; therefore, it was more semantically appropriate to use English (Rusli et al., 2018).

2. Directive function is said to involve the hearer directly and can take many forms. One is to exclude a person from a portion of the conversation or to include a person more by using his or her language. Appel and Muysken (2006) expressed how all participant-related (as in someone who is taking part in the conversation) switching falls under the directive function and offers the example of parents speaking a foreign language when they do not want their child to understand what is being said (Appel & Muysken, 2006).

Rusli et al. (2018) provided an example of directive switch in song lyrics from the song *Sayangi Dirimu by Fazura*:

Just keep loving you sayangi dirimu

The singer probably feels the need to highlight the key-value emphasized in the song by switching the same phrase from English to Malay. The song contains great advice especially for girls who are struggling with depression due to society's expectations and therefore is including the audience she is trying to reach by conveying the same phrase in both English and Malay (Rusli et al., 2018).

3. The expressive function is used by speakers to emphasize a mixed identity through two languages in the same discourse. Appel and Muysken point out how this function of CS is present in Spanish-English CS in the Puerto Rican community. They say that fluent bilingual Puerto Ricans in New York converse in full CS, noting CS as a model of speech by itself (Appel & Muysken, 2006) It is also noted that this function is used to convey emotions and feelings.

Rusil et al. (2018) offered an example of the expressive function in music is from the song Kantoi by Zee Avi:

Why am I with you- I pun tak tau
No wonder my friends pun tak suka **you**
Akhir kata, **she accepted his apology**

Zee Avi, the songwriter, features some common scenarios in young people's relationships. Yankova and Vassileva (2013) believe that the expressive function of code-switching does not modify the meaning of what is being said, but provide additional information pertaining to the speakers' or listeners' emotions and attitudes. Therefore, the expressive function of code-switching is seen as a communication strategy that emphasizes the girl's dissatisfaction with the man's behavior (Rusli et al., 2018).

4. The Phatic function serves to indicate a change in the tone of the conversation or highlight significant parts of the conversation. This type of switch has been documented in a paper by Sebba and Wooton that looked at the switching done between London Jamaican and London English (Appel & Muysken, 2006).

An example of the phatic function in song lyrics is noted in the song Bailando by Enrique Iglesias:

I wanna be **contigo**
And live **contigo**, and dance **contigo**
Para have **contigo**

Here we see the repetition of the code-switched word as an indicator highlighting the main elements of the song.

5. The Metalinguistic function of CS is said to come into play when it is used to comment directly or indirectly on the language involved. Appel and Muysken point to how this function of CS is used when speakers switch between languages to impress the other participants with a show of linguistics skills (2006). They go on to list many examples that can be found in the public domain: performers, circus directors, market salespeople, etc (Appel & Muysken, 2006).

Rusil et al. (2018) presented an example of the phatic function in music is from the song *Lu Lari* by Joe Flizzow and Adeep Nahar:

Kalau lu punya Abang Long pun mintak tolong
Dengan gua punya adik, **we 'bout it 'bout it**
Lu masih sewa? **You know we bought it**
Lu duduk diam, **we rowdy rowdy**
I be in that Audi, hollering howdy dowdy?
She be ridin' shot gun smoking on that Lodi
Nah this ain't no Dodi**, rest in peace Diana**
Gua memang kurang ajar **please teach me some manners.**
Lu lari. We run it
You running, lu lari.

In this song, both Malay and English phrases were used to replace one another, Rusli et al. (2018), explains. The Malay phrase 'lu lari' is translated as 'you running' in English. Similarly, in the second example, the phrase 'that's random' is translated as '*itu rawak*' in Malay (Rusli et al., 2018).

6. The poetic function of CS is said to be used when bilingual language usage involves switching puns, jokes, etc. Appel and Muysken demonstrate this function by giving the example of the twentieth-century poet Ezra Pound's Canto XIII:

Yu-chan **to pay sycamores**
Of this wood are lutes made
Ringing stones from Seychoui **river**
And grass that is called Tsing-mo' or
Chun **to the spirit** Chang Ti, **of heaven**
Moving the sun and stars

Que vos vers experiment vos intentions
Et que la musique conforme

Pound works with complex internal rhymes across languages: Chinese gods, rivers, emperors, and mountains are matched with elements from Homeric Greek and French, Italian, or Provencal verse. The result is at once an erudite evocation of all human civilizations and a panoply of sounds (Appel & Muysken, 2006). Rusil et al. (2018) claimed that an example of the poetic function in music is from the song Buat Macam Ni by Viral:

Keep it up! Keep it up!
Teruskan jangan tunggu lagi
Oh hands up! Oh hands up!
Tanda setuju kamu happy

In songs, the right arrangement of words (in multiple languages) not only serve various functions and purposes but also act as an ear-catcher that helps to make music sounds more interesting and beautiful. Catchy terms and phrases are used to enhance the rhyme and capture listeners' attention to remember the songs in many ways. Sarkar, Winer, and Sarkar (2005) explained that code-switching is also used to facilitate internal rhymes in songs. Rhyming words in rap songs are among the crucial aspects of achieving a good music arrangement (Rusil et al., 2018).

Appel and Muysken (1987) state that switching languages is not an isolated occurrence, but a fundamental part of a bilingual discourse. Bilinguals utilize CS when they find certain corrections between both languages. Likewise, in a study conducted by Halim and Maros (2014) they found that "people switch languages to express their emotions, thoughts, and feelings." From this point of view, we can surmise that CS would be a powerful, and frequently used tool implemented by bilingual musicians who want to convey their sentiments with both their languages.

Rusli et al. (2018) proposed that the phenomenon of code-switching in songs allows the musician to share their culture in a more artistic way, "Just like the spoken language, songwriters switch languages in songs to express themselves and communicate with the listeners." They use their languages switch to get closer to the listeners, sharing with them a deeper connection and intimacy.

As suggested by Hoffmann (1991), the ultimate reason for CS among bilinguals is to achieve effective communication between the speaker and receiver. It can be established that people code-switch from one language to another in a certain situation on purpose. These purposes vary according to the situation and the type of interlocutors involved in the conversation.

Music, Language and (Hispanic) Identity

In her mesmerizing collection of essays and poems, *Borderlands/La Frontera: The New Mestiza*, Anzaldúa seamlessly mixes English, Spanish and Indian language, forcing the reader to look outside their comfort zone. Anzaldúa sees language as an identity. When speaking on the mestiza consciousness, she states (1987) "cradled in one culture, sandwiched between two cultures, straddling all three cultures and their value systems, la mestiza undergoes a struggle of

flesh, a struggle of borders, an inner war…Like others having or living in more than one culture, we get multiple, often opposing messages" (p.100).

In Chapter five of Borderlands: La Frontera. The New Mestiza, How to Tame a Wild Tongue (1987) , Anzaldúa explores the reality of people who cannot, for various reasons, connect entirely with the home language of the country they live in. She goes on to say how they then build their own language, a language in which they can connect their identity to, "one capable of communicating the realities and values true to themselves-a language with terms that are neither *español ni ingles*, but both" (p. 55).

According to Picone (2002), lyrics are an example of scripted communication. In his 2002 paper, Artistic Codemixing, he focused on the primary themes of artistic codemixing and the construction of ethnic identity (p. 192). As mentioned in a previous subsection of this chapter, the terms code-switching, and code-mixing in sociolinguistic are closely related and can result in some linguists using them interchangeably. Both terms involve the combination of words, clauses, phrases, and full sentences of two or more languages (Khullar, 2018). It is then understood that Picone is referring to code-switching when he uses the term code-mixing.

In many cases, musical artists see themselves as symbols of their communities, and they use code-switching to explicitly mark themselves as such (Davies & Bentahila, 2008). Bilingual artists use code-switching as a way to highlight themselves as part of their respective groups. When analyzing cases of CS in Hispanic music, as I aim to accomplish in this paper, following Picone (2002), I am "looking beyond the lighthearted borrowing of quaint words and idioms", but entertaining the notion of biculturalism (p. 196).

On the subject of music and the use of code-switching to highlight identity, for example, some English rap songs have included Arabic words and phrases as a way for the artist to

identify themselves as Muslim. The Arabic phrase *bismillah* (In the name of Allah) is used by many American Muslim rappers. Mos Def begins all his projects with this phrase as a way to dedicate his work to God. Another noteworthy mention is American rapper Rakim's *Flow Forever* (1999):

You ever witness
Rappor like this before
It's 'cause ya'll kiss the floor,
Say **Bismillah**

For both rappers, integrating Arabic words and phrases in their songs is a way to demonstrate that they belong to another group. This is also seen with the incorporation of the phrase *As-Salaam Alaikum* [peace be unto you], a common greeting among Muslims. This is evident in A Better Tomorrow (1997) recorded by the Wu-Tang:

Protect one another, that's word to my brother Malcolm

As-salāmu ʿalaykum [peace be unto you]
Alaykumu s-salām [and peace be upon you]
Respect my accomplishments
As-salāmu ʿalaykum
Rhamatullhi Barakatuh [May God have mercy on you]

Davies and Bentahila (2008) noted that code-switching in some respects in conversation is not like that in music. In musical discourse, code-switching is skillfully exploited to produce rhetorical and aesthetic effects. As Picone (2002) expresses, the power of creative code-switching obtains a powerful artistic effect in the construction of identity. Leung (2001) highlights how code-switching can help us better understand social conditions.

Sarkar, Winer, and Sarkar (2005) conducted a study on Montreal hip hop songs. The songs that were chosen in the study demonstrated the use of French, English, Spanish, as well as Haitian and Jamaica because those were the languages spoken by the community. According to

their findings, the most apparent function of CS was Directive, or, to identify the addressee. CS was used to grab attention. Their findings also indicated some additional functions of code-switching such as facilitating internal rhymes in songs, enhancing the intensity of the rhythm and rhyme as well as symbolizing listeners' life and modern identity.

Because code-switching is seen as a natural part of bilinguals' life and a tool for them to express their identity, it is then expected to assume that CS would be evident in bilingual musicians' lyrics. Davies and Bentahila (2008) investigated the use of CS in North African Rai and Rap. They noted that the use of CS in their lyrics set its users securely and unambiguously within their own community while the use of two languages side by side led to contributions to the lyrics being accessible to different audiences, rather than excluding outsiders (p. 389). They concluded that CS may be a device for closing off discourse to outsiders, localizing it firmly within a specific community, while also being a means of opening up the text, offering points of entry to various audiences and resisting too rigid a specification of whom the text belongs to and whom it is addressed to (Trimble & Dickson, 2004, p. 390). For example, though Nigerian hip hop generally uses English as the primary language, artists often code-switch into a variety of minority languages in order to identify with their roots (Babalola & Taiwo, 2009).

Music is an important part of any culture. This is evident in the Hispanic Community. Falling under the musical genre of "Latin Music", has produced mega stars like Enrique Iglesias, Jennifer Lopez and Shakira. Although these three artists are from different countries (Spain, U.S.A and Colombia respectfully), they all share the same Hispanic cultural links. Their music is rich with evidence of their bilingualism, singing songs entirely in Spanish or English, or, in some cases, both in one song.

In the case of Latin Music, Gorichanaz (2017) investigated the use of CS in Puerto Rican reggaeton music. Puerto Rico is a rich source of bilingual musicians. The territory is predominantly Spanish speaking, however; being a part of the United States, English is used for governmental purposes, while also mandating that English Language classes be taught throughout the island. In Puerto Rican reggaeton, it was found that Spanish was the dominating language when talking about politics and life in general, theorizing that these social themes might be targeted to common people who may not be as familiar with English. While English was more commonly used with themes or street life and partying, suggesting that the target of these songs were young people who tended to be more familiar with English (Gorichanaz, 2017).

Musical Genres

It is said that Hispanics carry music within our souls. From the lively salsa beat heard on the streets of Cuba to the sensual rhythm of merengue played in dim clubs around Central America, and the unique gypsy-like dances of the flamenco street performers in Spain, music is in the very air we breathe.

Latin music is a genre used by the music industry as a catch-all term for music that comes from Spanish- and Portuguese-speaking areas of the world, namely Ibero-America and the Iberian Peninsula, as well as music sung in either language. Fernandez (1986) noted that the category of Latin music, although having distinct sounds, is mostly thought of as tropical music. This type of musical genre has experienced a boost in popularity in the United States. After years of calling up English-language acts and trying to convince them to collaborate, veterans in the Latin music industry can now enjoy being chased by Anglo artists desperate for a streaming boost (Leight, 2018). This is allowing Hispanic artists to reach global audiences.

Latin Hip-hop

Inspired by the African American musical expression and artistic culture of New York City in 1970, most Latin rap came from the West Coast of the United States in the late 1980s and early 1990s. It was Mellow Man Ace who was the first Latino artist to have a major bilingual single attached to his 1989 debut. He brought attention to Spanish rhyming with this platinum single “Mentirosa.”

Latin Trap

In 2015, a new movement of trap music, referred to as "Latin trap", began to emerge (Salud, 2017). Also known as Spanish-language trap, Latin trap is similar to mainstream trap which details "'la calle,' or the streets—hustling, sex, and drugs" (Portilla, 2017). Some prominent artists of Latin this genre include Messiah, Fuego, Anuel AA, and Bad Bunny. In July 2017, *The Fader* wrote "Rappers and reggaetoneros from Puerto Rico to Colombia have taken elements of trap—the lurching bass lines, jittering 808s, and the eyes-half-closed vibe—and infused them into banger after banger" (Lopez, 2017). In November 2017, *Rolling Stone* wrote that "a surging Latin trap sound is responding to more recent developments in American rap, embracing the slow-rolling rhythms and gooey vocal delivery popularized by Southern hip-hop” (Leight, 2017).

Reggaeton

Reggaeton is a music style that originated in Puerto Rico during the late 1990s. It has evolved from dancehall and is influenced by American hip hop, Latin American, and Caribbean music. Vocals include rapping and singing, typically in Spanish (Dossantos, 2018).

Reggaeton is regarded as one of the most popular music genres in the Spanish-speaking Caribbean, in countries including Puerto Rico, Panama, Dominican Republic, Cuba, Colombia,

and Venezuela. Over the past decade, the genre has seen increased popularity across Latin America, as well as acceptance within mainstream Western music (Pierre-Bravo, 2018).

Latin Pop

Latin pop is a pop music genre that contains sounds or influences from Latin America, but it may also refer to pop music from anywhere in the Spanish-speaking world (Stavans, 2014). Latin pop usually combines upbeat Latin music with American pop music (Lideen, 2010). Latin pop became the most popular form of Latin music in the United States during the 1980s and 1990s, with acts such as Puerto Rican boyband Menudo, even achieving massive crossover success among non-Latino listeners during the late 1990s. United States cities like New York and Miami were home to thriving Latin club scenes, which during the 1980s led to the rise of Latin freestyle, club-oriented dance music that was rooted in Latin rhythms but relied on synthesizers and drum machines for most of its arrangements. Both of these sounds influenced the rise of Latin pop, which retained Latin rhythms in its up-tempo numbers but relied more on mainstream pop for its melodic sense.

The late 90s and early 2000s saw Latin artists such as Ricky Martin, who is considered the King of Latin Pop. Enrique Iglesias, Shakira, Jennifer Lopez and ex-husband Marc Anthony, Paulina Rubio, Jade Esteban Estrada, Thalía, among others, achieve crossover mainstream success in the English music market (Romero, 2015). Many of the artists mentioned in this genre have used code-switching in their songs and will be examined in this paper.

Music brings a source of pride to Hispanic's heritage and identity. Music is a powerful and influential art form, and with a rise in the popularity of Latin music, the Latino community

can now hear songs that celebrate not only being Latino but also being a part of a country and community that is important to one's identity (Bierly, 2018).

Globalized Media: A Changing World

With the continuation of migration and expansion, the world seems to be more open due to globalization. This has necessitated a "common" language (i.e., a lingua franca) to be used to bridge the language barrier in countries who engage in trading, tourism, etc. In the modern world, there is the pervasiveness of English used in traditionally non-English- speaking nations. Millions of non-English speakers have come into contact with English through radio, television, Hollywood films, popular music, and writings of all kinds (Thomason, 2001).

The use of code-switching between Spanish and English in the media has been shown to have a positive effect on young bilingual speakers. In one study, young bilingual speakers stated that code-switching in the media arts "bridges a gap between the two groups" and allows young people to "better cope with the balancing act" of having two cultures (Cooper, 2015). Cooper continues that code-switching results in "poor language use, a competence, or deficiency in language skills" (p. 222), however, popular influences of code-switching in the media are changing this perception. Instead of a deficiency, code-switching is now seen as a positive form of cultural expression.

Apart from daily conversation, code-switching also occurs in song lyrics. As McLellan (2005) states, language users who CS must be competent in both their languages so that their combination of words does not disrupt the flow and meaning of the conversation being had. Moreover, some of the artists choose to express the most emotional parts of the song in their native languages. They believe that it is best to express feelings in their mother tongues to ensure that they are properly captured by the listeners. Furthermore, they switch languages in lyrics to

describe some particular aspects or events that occurred within their societal norm and practice (Rusli et al., 2018).

Additionally, Nyman's (2012) study explored the influence of English language in Japanese popular culture. He found that code-switching in Japanese songs was used to enrich the vocabulary and stylistic diversity. English words were incorporated into Japanese songs to help society to become more familiar with the language. Some English words were repeated throughout the songs to highlight certain messages. As the Japanese rarely use rhyming words in their songs, English was chosen and used creatively, for this purpose. This refers to the Poetic function of CS.

Lipski (1982) describes this need for bilinguals to find a compromise between their two worlds by shifting back and forth from one language to the other: "It reflects an inner drive that cannot find ready expression by remaining within a single language" (p. 191), and Agar (1991) states that codeswitching allows bilinguals more effectively mix language and culture... and shifting relationships between co-occurrent languages and cultures" (p. 169). Bilinguals assert that this alternation between their two languages allows them to convey their message more precisely, more naturally, and more personally.

For instance, Zentella (1981) describes the conscious and unconscious use of code-switching in the same conversation by bilinguals arose from their desire to identify themselves as multicultural. Essentially, they are saying "I belong to two worlds and can function in either, but I am most at ease when I can shift back and forth from one to the other" (p. 54). For that reason, this paper takes a look at how bilinguals express themselves in their music and what function CS plays in delivering their message to their audience.

To summarize, it was seen how language contact arose and lead to the creating of various linguistic phenomena, one of which is code-switching. I went over the complications and difficulties that came about researching and attempting to define CS while setting the parameter of the functions of CS using the framework developed by Appel and Muysken (2006) and understanding the model of Matrix Language proposed by Myers-Scotton (1993).

It is with these fundamental principles that I build the basis for my study. These principles will allow me to determine the distribution of functions of CS in Hispanic Spanish/English lyrics, determine the patterns within the distribution, and whether the matrix language of the song has any impact on the established pattern.

Chapter III: Methodology

Source Data

The purpose of this chapter is to introduce the research methodology for this study. It also provides a step-by-step description of how the source data was selected, collected and analyzed. Once again, the research questions addressed are:

- When it comes to code-switching in Hispanic music:

  What is the distribution of functions of CS in Hispanic Spanglish lyrics?

  Are there patterns of CS in Hispanic Spanish/English lyrics?

  Does the matrix language impact the pattern?

The data gathered in this study came from lyrics of songs by of singers who identify as Hispanics and who played a role in writing or producing their songs. To identify Hispanic Bilingual singers, a web search engine exploration was conducted in order to pinpoint bilingual Hispanic singers, from my own personal knowledge from being a Spanish/English bilingual and an avid music listener and from informal conversation with other bilingual Hispanics.

Furthermore, in a pilot test, songs from the singers' track list was selected and examined in order to determine if there were any instances of code-switching. The data sources for this study are the following:

Table 1

List of Bilingual Hispanic Singers and Bands

Name					
A.Chal	Bad Bunny	Becky G	Cardi B	Ricky Martin	Shakira
J. Balvin	CNCO	Luis Fonsi	Paloma Mami	Jennifer Lopez	Prince Royce
Sharlene	Bomba Estereo	Selena Gomez	Gaby Morena	Marc Antony	Tego Calderón
Maluma	Enrique Iglesias	Snow da Product	Gloria Estefan	Danny Ocean	Pitbull
Becky G	Romeo Santos	Sie7te	Daddy Yankee	Abraham Mateo	Sebastian Yatra
Total (N = 30)					

Materials

The materials for this study were songs and lyrics facilitated by subscription music service providers such as Spotify and Apple Music. Additionally, and free access web sites like YouTube, AZlyrics, lyrics.com, and genious.com served as the source for corpora lyrics and song lists. The songs selected for this study contained both Spanish and English lyrics from the bilingual singers. Moreover, various Excel sheets were utilized to keep track of and analyze the data as it was being collected.

Procedure

Once the singers were identified, songs were examined in which the bilingual Hispanic singer was involved in composing by searching through their musical catalog. In this study, the data was collected by selecting lyrics from songs of bilingual Hispanic singers that demonstrate the use of both Spanish and English in the same song by the same singer. The selection began by listening to a song while simultaneously reading the song lyrics. Once the researcher identified

instances of code-switching in the song lyrics, they were placed in an excel sheet in order to keep track of them (Table 2). This excel sheet contained the title of the song, the name of the singer or band, and the year it was released.

Criteria for selecting the singers:

- Identify as part of the Hispanic community/heritage.
- Bilingual (or multilingual). Knows English and Spanish enough to communicate.

Song criteria

- Have at least one bilingual singer.
- Contains both English and Spanish lyrics in the same song, sung by the same singer.

To determine the matrix language of the song, a comparison of the number of words sung in English to the number of words sung in Spanish was done. If the song was predominantly sung in Spanish, then Spanish is determined as the matrix language with English being the embedded language. If the song was predominantly sung in English, English was determined as the matrix language with Spanish being the embedded language. The songs were then placed in a separate worksheet, one for Spanish Matrix Language (Table 3) and one for English Matrix Language (Table 4). These tables contained the song title, singer or band name, and the source of the lyrics.

After subsequently categorizing the songs into English-Matrix language or Spanish-Matrix language, phrases and sentences were then selected from each song that demonstrated code-switching. The coding procedure was done by assigning a number to each of the functions of code-switching as proposed by Appel and Muysken (2006) (as seen in Table 5 below). These phrases and sentences were inputted into an excel sheet with the name of the song and singer and

or band, the code-switch function it is demonstrating, and a brief justification on why that show code was selected (Table A and Table B, see Appendix A).

Finally, once each instance of code-switching was cataloged and coded, a comparison was done by inputting the collected data into a new excel sheet and counting the number of times each function of code-switching was observed. This was done to show the distribution of frequency in Hispanic lyrics (Table C and Table D, see Appendix B).

Chapter IV: Research Finding

The purpose of this study was to determine if there was a pattern of use of code-switching used in musical lyrics by bilingual Hispanic singers. Therefore, the researcher kept track of the function of CS used by the aforementioned singers to show if these patterns existed. I further examined if the frequency of the functions of CS was impacted by the matrix language of the song. For the purpose of this study, I only looked at instances of CS in-studio recorded songs. I did not look at live concert recordings, given that those are more spontaneous, and are dependent on the audience.

To further this study, a post was made on social media sites, namely Facebook and Instagram, asking friends and followers, the majority of whom are bilingual Hispanics, to recommend Hispanic musicians they are familiar with who incorporate both English and Spanish in their song lyrics. An allotted two weeks was set aside to collect any recommendation, given the researcher amply time to gather and analyze the data. The songs used in this study are:

Table 2

Evidence of Code-switching by Hispanic Musicians

Song	Singer/Band	Release Year
Reggaeton Lento	CNCO	2016
Me Vuelvo Loco	CNCO, Abraham Mateo	2020
La Due*ña*	A Chal	2018
El Anillo	Jennifer Lopez	2018
Pa'Ti	Jennifer Lopez & Maluma	2020
Te Gusté	Jennifer Lopez & Bad Bunny	2018
Lonely	Jennifer Lopez & Maluma	2020
Back it up (Spanish Verson)	Prince Royce, Pitbull & Jlo	2015
Mia	Bad Bunny & Drake	2018
Tu No Metes Cabra	Bad Bunny	2017
No Te Enamores	Paloma Mami	2018
Mami	Paloma Mami	2019
Addicted to You	Shakira	2010
Run Away	Sebastian Yatra, Natti Natasha, Daddy Yankee,	2019
La Modelo	Ozuna/Carbi B	2018

Table 2 (Continued)

Brillo	J. Balvin Ft Rosalia	2018
Morado	J Balvin	2020
Safari	J Balvin, Pharrell Williams & BIA	2016
Shaky Shaky	Daddy Yankee	2016
Trust	Romeo Santos ft Tego Calderón	2014
Soy Yo	Bomba Estereo	2015
Money Money Money	Bomba Estereo	2017
Quimica	Bomba Estereo	2017
El Clavo	Prince Royce	2020
Loteria	Prince Royce	2020
Cita	Prince Royce	2020
Cuando Estas Tu	Sofia Reyes & Piso 21	2020
A Tu Manera [COBARTE]	Sofia Reyes & Jhay Cortez	2019
Bailame	Danny Ocean	2019
27/7	Becky G	2019
000000	A Chal	2018
Love and Hennessy	A Chal	2017
To the Light	A Chal	2017
Déjalo	A Chal	2018
PUMP FAKE	A.Chal	2018
Cuando	A.Chal	2018
Bailamos	Enrique Iglesias	1998
Bailando (ENG)	Enrique Iglesias	2014
Loca	Shakira	2010
Rabiosa	Shakira	2010
Hips don't lie	Shakira	2005
Livin' La Vida Loca	Ricky Martin	1999
Going Off	Snow da Product	2018
Feel this moment	Pitbull	2015
Rain Over Me	Pitbull ft. Marc Anthony	2011
Mucho Money	Gloria Esteba/ Miami Sound Machine	1985
Just as I am	Prince Royce & Chris Brown	2017
1, 2, 3	Sofia Reyes	2018
R.I.P	Sofia Reyes	2019
Bittersweet	Sofia Reyes	2018
Puedes Ver Pero No Tocar	Sofia Reyes	2017
Louder! (Love is Loud)	Sofia Reyes	2017
Girls	Sofia Reyes	2017
Esta Noche	BIA	2018
Miami	Kali Uchis & BIA	2018
Across the Borderline	Gaby Moreno	2019
The Immigrants	Gaby Moreno	2018
I need to know	Sharlene	2018
All Aboard	Romeo Santos	2011
So What	Sie7e	2014
Total (N = 60)		

Once the songs were selected, they were then analyzed to determine the matrix language of the song. They were separated and placed in tables containing the song title, singer or band name, and the source of the lyrics. These tables were labeled as Spanish Matrix Language Songs (Table 3) and English Matrix Language songs (Table 4).

Table 3

Spanish Matrix Language Songs

Song Title	Artists	Source of Lyrics
Reggaetón Lento	CNCO	https://genius.com/Cnco-reggaeton-lento-bailemos-lyrics
Me Vuelvo Loco	CNCO, Abraham Mateo	https://genius.com/Abraham-mateo-and-cnco-me-vuelvo-loco-lyrics
La Dueña	A Chal	https://genius.com/Achal-la-duena-lyrics
El Anillo	Jennifer López	https://genius.com/Jennifer-lopez-el-anillo-lyrics
Pa'Ti	Jennifer López & Maluma	https://genius.com/Jennifer-lopez-and-maluma-pa-ti-lyrics
Te Gusté	Jennifer López & Bad Bunny	https://genius.com/Jennifer-lopez-and-bad-bunny-te-guste-lyrics
Lonely	Jennifer López & Maluma	https://genius.com/Maluma-and-jennifer-lopez-lonely-lyrics
Back it up (Spanish Verson)	Prince Royce, Pitbull & Jlo	https://genius.com/Prince-royce-back-it-up-spanish-version-lyrics
Mia	Bad Bunny & Drake	https://genius.com/Bad-bunny-mia-lyrics
Tu No Metes Cabra	Bad Bunny	https://genius.com/Bad-bunny-tu-no-metes-cabra-lyrics
No Te Enamores	Paloma Mami	https://genius.com/Paloma-mami-no-te-enamores-lyrics
Mami	Paloma Mami	https://genius.com/Paloma-mami-mami-lyrics
Addicted to You	Shakira	https://genius.com/Shakira-addicted-to-you-lyrics

Table 3 (Continued)

Run Away	Sebastian Yatra, Natti Natasha, Daddy Yankee,	https://genius.com/Sebastian-yatra-daddy-yankee-and-natti-natasha-runaway-lyrics
Modelo	Ozuna/Carbi B	https://genius.com/Ozuna-la-modelo-lyrics
Brillo	J. Balvin Ft Rosalía	https://genius.com/Genius-english-translations-j-balvin-brillo-english-translation-lyrics
Morado	J Balvin	https://genius.com/J-balvin-morado-lyrics
Safari	J Balvin, Pharrell Williams & BIA	https://genius.com/J-balvin-safari-lyrics
Shaky Shaky	Daddy Yankee	https://genius.com/Daddy-yankee-shaky-shaky-lyrics
Trust	Romeo Santos ft Tego Calderón	https://genius.com/Romeo-santos-trust-lyrics
Soy Yo	Bomba Estereo	https://genius.com/Bomba-estereo-soy-yo-lyrics
Money Money Money	Bomba Estereo	https://genius.com/Bomba-estereo-money-money-money-lyrics
Química	Bomba Estereo	https://genius.com/Bomba-estereo-quimica-dance-with-me-lyrics
El Clavo	Prince Royce	https://genius.com/Prince-royce-el-clavo-lyrics
Lotería	Prince Royce	https://genius.com/Prince-royce-loteria-lyrics
Cita	Prince Royce	https://genius.com/Prince-royce-cita-lyrics
Cuando Estas Tu	Sofía Reyes & Piso 21	https://genius.com/Sofia-reyes-and-piso-21-cuando-estas-tu-lyrics
A Tu Manera [COBARTE]	Sofía Reyes & Jhay Cortez	https://genius.com/Sofia-reyes-and-jhay-cortez-a-tu-manera-corbata-lyrics
Báilame	Danny Ocean	https://genius.com/Danny-ocean-bailame-lyrics
27/7	Becky G	https://genius.com/Becky-g-24-7-lyrics
		Total: 30

Table 4

English Matrix Language Songs

Song Title	Artists	Source of Lyrics
000000	A Chal	https://genius.com/Achal-000000-lyrics
Love and Hennessy	A Chal	https://genius.com/Achal-love-n-hennessy-lyrics
To the Light	A Chal	https://genius.com/Achal-to-the-light-lyrics
Déjalo	A Chal	https://genius.com/Achal-dejalo-lyrics
PUMP FAKE	A.Chal	https://genius.com/Achal-pump-fake-lyrics
Cuando	A.Chal	https://genius.com/Achal-cuanto-lyrics
Bailamos	Enrique Iglesias	https://genius.com/Enrique-iglesias-bailamos-lyrics
Bailando (ENG)	Enrique Iglesias	https://genius.com/Enrique-iglesias-bailando-english-version-lyrics
Loca	Shakira	https://genius.com/Shakira-loca-english-version-lyrics
Rabiosa	Shakira	https://genius.com/Shakira-rabiosa-english-version-lyrics
Hips don't lie	Shakira	https://genius.com/Shakira-hips-dont-lie-lyrics
Livin' La Vida Loca	Ricky Martin	https://www.azlyrics.com/lyrics/rickymartin/livinlavidaloca.html
Going Off	Snow da Product	https://genius.com/Snow-tha-product-goin-off-lyrics
Feel this moment	Pitbull	https://genius.com/Pitbull-feel-this-moment-lyrics
Rain Over Me	Pitbull ft. Marc Anthony	https://genius.com/Pitbull-rain-over-me-lyrics
Mucho Money	Gloria Esteban	https://genius.com/Gloria-estefan-mucho-money-lyrics
Just as I am	Prince Royce & Chris Brown	https://genius.com/Spiff-tv-just-as-i-am-lyrics
1, 2, 3	Sofía Reyes	https://genius.com/Sofia-reyes-1-2-3-lyrics
R.I.P	Sofía Reyes	https://genius.com/Sofia-reyes-rip-lyrics

Table 4 (Continued)

Bittersweet	Sofia Reyes	https://genius.com/Yellow-claw-and-sofia-reyes-bittersweet-lyrics
Puedes Ver, Pero No Tocar	Sofía Reyes	https://genius.com/Sofia-reyes-puedes-ver-pero-no-tocar-lyrics
Louder! (Love is Loud)	Sofía Reyes	https://genius.com/Sofia-reyes-louder-love-is-loud-lyrics
Girls	Sofia Reyes	https://genius.com/Sofia-reyes-girls-lyrics
Esta Noche	BIA	https://genius.com/Bia-esta-noche-lyrics
Miami	Kali Uchis & BIA	https://genius.com/Kali-uchis-miami-lyrics
Across the Borderline	Gaby Moreno	https://genius.com/Gaby-moreno-across-the-borderline-lyrics
The Immigrants	Gaby Moreno	https://genius.com/Gaby-moreno-the-immigrants-lyrics
I need to know	Sharlene	https://genius.com/Star-cast-i-need-to-know-lyrics
All Aboard	Romeo Santos	https://genius.com/Romeo-santos-all-aboard-lyrics
So What	Sie7e	https://genius.com/Sie7e-so-what-lyrics
	Total: 30	

Coding Procedure

To be able to answer the first question of this study, are there any patterns to code-switching in Hispanic Spanish/English music, the lyrics were entered into an excel worksheet along with the functions (as some may have more than one function) of code-switching it is accomplishing. The embedded language (English or Spanish) is bolded to help identify them. Each sample is given a 'sample number' per artifact recognized. Followed by the coded number that represents the function of CS that has been determined. Lastly, a small justification for why this switch was selected is included in the table (Appendix A, Table A and Table B). The

following table shows the six main function of CS as proposed by Appel and Muysken (2006): referential, directive, expressive, phatic, metalinguistic, and poetic. This table was adapted from Rusli et al. (2018) and will act as the theoretical framework for this study.

Table 5

Six Functions of Code-switching by Appel and Muysken (2006)

Function	Description	Code #
Referential	This function is used when there is lack of knowledge in language.	1
Directive	This function is used to include or exclude a person from a conversation.	2
Expressive	For this function, speakers use more than one language to empower their identity or express feelings towards others.	3
Phatic	This function is used to indicate a change in tone and highlight the significant parts of a conversation.	4
Metalinguistic	This function includes quotations, phrases and metaphors.	5
Poetic	Poetic function occurs when words, funny phrases or jokes are used in various languages for the purpose of entertainment.	6

Note. Adapted from Rusil,W. S., Shaari, A. H., Zainuddin, S. Z., Shi N. L., Amin. A. S. (2018). Intra and intersentential code-switching phenomena in modern malay songs. *The Southeast Asian Journal of English Language Studies – Vol 24(3): 184 – 205.* doi: http://doi.org/10.17576/3L-2018-2403-14

Moreover, to ensure reliability in the study, an inter-rater reliability training was conducted. In this training, a fellow Spanish-English bilingual Hispanic was identified and trained in the defining constructs mentioned in the study. Ten percent (%) of the collected data was provided to the inter-rater, and their answers were compared with that of the researcher by

calculating the number of agreement scores divided by the total number of scores. Because 85% agreement in scores was achieved, reliability has been asserted. This was done to address concerns when it comes to coding the CS song lyrics based on my own personal biases.

Function of Code-switching in Hispanic/Latino Songs

The following explanation breaks down the language background of the Hispanic Bilingual singers or bands used in this study. Additionally, the justification for the assigned CS function is further explained. Refer to Table A in Appendix A to see the condensed breakdown of each sample.

Spanish Matrix Songs

Thirty songs were chosen when searching for instances of code-switching in Spanish matrix songs by Hispanic artists. Within those ten songs, seventy-seven cases of code-switching were observed. These songs were then analyzed using Appel and Muysken's framework.

Sample 3.1 Reggaeton Lento by CNCO

(3.1) ***I know you like*** **reggaetón lento**
reggaetón slow
'slow reggaetón'

CNCO is a Latin American boy band made up of Hispanic American members. Three members were born in the continental US while two members were born in Cuba and Puerto Rico. Abraham Mateo is a Spanish singer who was described as sounding and dancing a lot like Michael Jackson. In 3.1, Richard uses intrasentential switching to also demonstrate referential code-switching because he is switching to Spanish to say the name of the type of music they are dancing to, reggaetón lento, or slow reggaetón. Reggaetón is a music style that originated in Puerto Rico in the 1990s and became famous all throughout Latin America.

(3.1.2) **Combinado con su *lipstick* color café**
Combining with you color coffee
'Combining with your coffee color lipstick'

In 3.1.2, Erick Brian Colon, a Cuban born American, is using referential CS function because although there is a Spanish word for lipstick, lápiz labial, he uses the English word because it is more widely used and fits better with the flow of the song. 'Color' is taken from the Spanish pronunciation of the word

Sample 3.2 Me Vuelvo Loco by CNCO Abraham Mateo

In the first verse of the song,

(3.2.1) **Quiero darte un beso en HD**
'I want to give you a kiss in HD
Tenerte en 3D
'Have you in 3D'
Verte a *full color*
'See you in full color'

Abraham Mateo is a Spanish singer, songwriter, producer, and actor, who is known for his soulful and dance-oriented music, uses the referential switching to refer to wanting to see someone in 'full color'. This verse is expressing his feelings towards a girl by referring to her three-dimensional notions.

(3.2.2) **Me gustas más que el *Netflix***
I like you more than the Netflix
'I like you more than [~~the~~] Netflix'

Viviendo nuestra *movie*
living our
'Living our movie'

Encajamos como *Tetris*
We fit like
'We fit like Tetris'

Cuando bailas mi *music*
when you dance my
'When you dance to my music'

Si tú pasas del tema
If you go over the topic
'and if you go over the topic'

Y te me pones exclusive
and you me put
'and you put me on exclusive'

(3.2.3) **Contigo yo soy *trending topic***
With you I am
'With you I am a trending topic'

Mamita, tu te ves tan *epic*
Little mother you you see so
'Little baby you look so epic'

Tan rica como un buen *Gin Tonic*
So delicious like a good
'So delicious like a good Gin Tonic'

In the second verse of the song, Erick Brian Colón, Abraham Mateo takes turn singing, both describing how their relationship is by bringing in instances of code-switching (with the referential function) and borrowed words from English and other languages. **Netflix** is a borrowed word from English that has been incorporated into the Spanish language. Likewise, with the word **Tetris**, a combination of the Greek prefix 'tetra' and the final letters of the word tennis, the favorite sport of the game's Russian creator. Music and exclusive are words that have Spanish equivalences, but they decided to use the English words, in a poetic function, because it fits better with the rhyme and rhythm of the song.

Sample 3.3 La Due*ña by A Chal ft Darell*

This sample is taken from the second verse of the song. A. Chal (Alejandro Chal), was born in Peru but moved to the USA at the age of four. Lyrically, A. Chal is known for

introducing personal experiences and anecdotes while “cutting to the core of society’s ills and triumphs” (Muir, 2017). He is known for utilizing both English and Spanish in his songs.

(3.3.1) ***Ooh***
Hop in the car (ya)
I hit the gas, she hit the gas, open the top
You got a lot a things still on your mind, **yo te relajo**
I you relax
‘You got a lot a things still on your mind, I [will] relax you’

In 3.3.1, A.Chal is demonstrating the directive function because he is using English to include the hearer in this verse of the song. Additionally, ending the phrase in Spanish allows him to showcase his dual identities.

(3.3.2) ***Don't ain't got nothin' but time, baby*** **despacio**
slow
‘Don't ain't got nothin' but time, baby slow down’

3.3.2 is an example of expressive CS in that it is demonstrating his feeling towards the singer while also falling under the function of 2, the inclusion of the hearer.

(3.3.3) **Mami** ***you should be loud and not be afraid***
Mom [Term of endearment]
‘baby, you should be loud and not be afraid’
Either way they gonna find out that it's me

(3.3.3) is an example of expressive CS in that it is demonstrating his feeling towards the hearer why also falling under the directive function, the inclusion of the hearer. He uses the English ‘you’ pronoun to direct the words to the hearer, especially a female one, who may not know Spanish.

Sample 3.4 El Anillo by Jennifer Lopez

Jennifer Lopez is an American singer with Puerto Rican parents. Although she is mostly known for her English language songs, Jennifer Lopez has had some very popular Spanish songs and some songs that demonstrate code-switching.

(3.4.1) ***Home run* con tres en base *(damn, baby)***
With three on
'With three on [the]'

In 3.4.1 Jennifer Lopez uses English to talk about her current love life. The referential function of CS is used to refer to technical terms in baseball, and metalinguistic function when breaking off to say (damn, baby), a phrase in English.

(3.4.2) **¿Y el anillo pa' cuando? *(yeah)***
And the ring for when?
'When are you going to give me the ring?'
(It's not like I need more jewelry, I mean)

The switching here occurs outside the beat of the song, it is a poetic function because it is used for no other reason than to entertain, saying although she's asking for the ring, she does not need any more jewelry for her collection. She wants a very specific (engagement) type of ring. This can also showcase exclusion of the person, directive function, whom the song is about because she switching to English to say that last line as if she's talking her to girlfriends and do not want her man to understand.

Sample 3.5 Pa' Ti by Jennifer Lopez & Maluma

(3.5) **Tengo un *closet full* de Christian Dior**
I have a of
'I have a closet full of Christian Dior'

This instance of code-switching was determined to show mixed identity by implementing the expressive function.

Sample 3.6 Te Guste by Jennifer Lopez and Bad Bunny

[Bad Bunny]
(3.6.1) **Tú tiene' un tesoro (Yeh), debajo del *zipper***
You have a treasure (yeah), under of the
'You have a treasure (yeah), under the zipper'

(3.6.2) **Me tienes bien loco (Wuh), *baby*, dame el *beeper*** (Ja)
I got (you) very crazy (Wuh), , give (me) the (now)

‘You got me very crazy (Wuh), baby, give me the beeper (now)

(3.6.3) **Fuimos pa’l *stripclub* a gastar el ticket (Wu-huh)**
Went (we) for’the to waste the
‘We went to the stripclub to waste the ticket (Wu-huh)’

(3.6.4) **Y de ti se enamoraron hasta la’ *strippers* (¡Wu-huh!)**
And of you (I) know fall in love even the
‘And even the strippers fell in love with you (wu-huh!)’

Bad Bunny, born Benito Antonio Martínez Ocasio, is a Puerto Rican singer, rapper, and songwriter. His music is frequently defined as Latin trap and reggaeton, but he has incorporated various other genres into his music, including rock, bachata, and soul. In samples 3.6.1, 3.6.2, 3.6.3, and 3.6.4, Bad bunny is repeatedly implementing the referential switch to show technical English words that do not have a widely used Spanish equivalence.

[Jennifer Lopez]

(3.6.5) ***Hey, boy*; dale, tirala, que tu puedes ser Bad Bunny**
Give it, throw it, what you can be
‘Hey, boy, give it, throw it, you can be Bad Bunny’
But I’m Jenny from the-, you know my name

In sample 3.6.5, not only is Jennifer Lopez using the directive function in the first part of this artifact to show the inclusion of a person in the lyric. She is also using the expressive function to show her mixed identity as a Latina.

Sample 3.7 Lonely by Maluma and Jennifer Lopez

[Maluma]
(3.7.1) **Te necesito, estoy *lonely***
You need, I am
‘I need you, I am lonely’

(3.7.2) **Si la cagué, *baby, I’m sorry***
Yes the messed (up),
‘Yes I messed up, baby, I’m sorry’

(3.7.3) **Tú ere' mi *shorty*, nadie es igual**
You are my nobody is equal
'You are my shorty, nobody is equal'

Maluma, born Juan Luis Londoño Arias, is a Colombian singer, songwriter, and actor. Maluma was at first hesitant to record music in English. Saying that he felt pressure to do so, and although he loved the songs, he didn't feel his essence in them. "I don't want to leave out my Spanish or my Latin world". However, in an interview with Idolator, he expressed his desire to grow in "this American world" and would release some music in English, but will "keep the balance, songs in Spanish and English".

We can see his attempts to balance both languages in samples 3.7. In artifact 3.7.1 he is using the expressive function to demonstrate his feelings. In artifact 3.7.2, he uses both directive and expressive functions to demonstrate the inclusion of a person and express his emotions. In artifact 3.7.3, he is using the referential function by using a popular technical word for a loved one.

[Jennifer Lopez]
(3.7.4) **Tú dice' que te sientes *lonely***
You say what you feel
'You feel that you feel lonely'

(3.7.5) **Estoy mejor sin ti, *I'm sorry***
I am better without you
'I am better without you, I'm sorry'

In artifacts 3.7.4 and 3.7.5, Jennifer Lopez uses the expressive function to demonstrate her feelings.

Sample 3.8 Back it up by Prince Royce ft. Pitbull & Jennifer Lopez

(3.8.1) [Prince Royce]
Ese cuerpo me mata (*Yea*)
This body me kill
'this body kills me' (Yea)

Y esos ojos de gata, *Oh my gosh, oh my God (Oh mama)*
And those eyes of cat
'and those cat eyes, Oh my gosh, oh my God (Oh mama)'

(3.8.2) **Me gustas como nadie más, *Baby, back back back it up***
Mi likes how no one more
'I like you like nobody else, Baby, back back back it up'

In sample 3.8.1, Prince Royce uses the expressive function to demonstrate his emotions. Additionally, on sample 3.8.2, he uses the directive function to show the inclusion of a person.

Sample 3.9 Mia by Bad Bunny ft Drake

(3.9.1) **Contigo me sube el *overall* (yeh)**
With you me lift up the
'With you I put my overalls on (yeh)'

(3.9.2) **A estos bobos con la *forty* los espanto (Plo-plo)**
To those fools with the the scared (Plo-plo)
'I scare these fools with the forty (Plo-plo)'

(3.9.3) **Dile que tú eres mía desde la *high* (Desde la *high*, yeh)**
Tell (them) that you are mines from the (from the , yeah)
'Tell them that you are mines from the high (from the high, yeah)'

(3.9.4) **Dile a estos bobos que dejen de darte *like* (De darte *like*)**
Tell (them) to those fools that stop from giving (from giving (you) like)
'Tell those fools to stop giving you like (giving you likes)

In sample 3.9, Bad Bunny uses the referential function multiple times to show the use of technical words that have been adopted into the Spanish language. These are words common on social media sites such as Instagram, popular names for firearms, and words related to recreational drug use.

Sample 3.10 Tu no Metes Cabra by Bad Bunny

(3.10.1) **Yo estoy *ready twenty-four hours***
I am
'I am ready twenty-four hours'

(3.10.2) **El *Father*, pídanme la bendición**
The ask (for) me the blessing
'The father, ask me for the blessing'

(3.10.3) **El *Undertaker* saliendo de la bruma**
The coming out of the mist
'The undertaker coming out of the mist'

(3.10.4) **Y se apagan las luce', prende el *wax* para que me muse**
And if turns off the light, turn on the for what me muse
'and turn off the lights, turn on the wax so I can muse'

(3.10.5) **Evita el *delay***
Avoid the
'Avoid the delay'

(3.10.6) **Aquí si no te ponchamos, te damos *doble play* (¡Wouh!) No existe *replay***
Here if no you we-strike-out, we give no exist
'Here if we don't strike you out, we give you doble play (woah!) replay doesn't exist'

(3.10.7) **Nos vamos a *switcher*, aunque me fichen (Yeh)**
We're going to , even if mi sign-me (yeh)
'We are going to switcher, even if they sign me (yeh)'

Me tiran, pero soy un *pitcher (Pitcher)*
Mi throw, but I-am a
'They throw me, but I'm a pitcher (Pitcher)'

(3.10.8) **Yo matando y tú mirando en los *bleacher*, yeh**
Me killing and you watching in the
'I'm killing it and you're watching from the bleacher, yeh'

In this sample, we can see Bad Bunny implementing the referential functions, especially in the final verses when he code-switched into baseball jargons.

Sample 3.11 No te Enamores by Paloma Mami

Paloma Mami (Paloma Castillo) is a Chilean American singer born in New York. Her music style is Latin R&B, Urban, trap, and pop. She is the first Chilean to be signed by Sony Music Latin. Her songs showcase her dual identity by having various instances of CS, especially in her English Matrix songs.

(3.11.1) ***Feelin' like you need a Spanish*** **mami** ***in your life***
mom [term of endearment]
‘Feeling like you need a Spanish baby in your life’
Pero no te enamores, papi (Papi)
But no you fall in love, daddy [term of endearment]
‘But don’t fall in love, baby’

In 3.11.1, Paloma Mami is demonstrating the inclusion of a person by stating in English, possibly someone with a monolingual English background, that they need her in their lives, while simultaneously showing her mixed identity by keeping the Spanish endearment, mami in the middle of the lyric, and switching to Spanish to single the entirety of the following phrase.

Sample 3.12 Mami by Paloma Mami

(3.12.1) ***Devilish features but I’m heaven sent***
La tentación y la gloria también
‘The temptation and the glory too’

In 3.5 Paloma Mami is showing her mixed identity with the expressive function by restating the same concept of being a good and a bad girl in both English and Spanish.

(3.12.2) ***I like it when you call me*** **"Mami"**
I like it when you call me **"Mami"**
Sigue así, sigue así, di mi nombre
follow so, follow so, say my name
‘[keep going], [keep going], say my name’

I like it when you call me **"Mami"**
mom [term of endearment]
‘I like it when you call me baby’

While also showing her mixed identity with the expressive function, Paloma is similarly demonstrating the inclusion of the hearer with her use of ‘you’ with the directive function.

(3.12.3) **Yo soy cada mujer** ***from A to Z***
‘I am every woman’
More majestic than the seven seas, **y más poderosa que dos Nefertitis**
‘And more powerful than two Nefertitis’

(3.12.4) ***There's no heaven*** **ni reyes, sin Mamis**
‘Nor kings, without moms
‘There’s no heaven, nor kings, without babies’

On repeat, on repeat, on repeat
Me gusta que me diga "Mami"
I like that you say “mom”
‘I like [it when] you [call me] baby’
Let me see if you got what I need, naah

In 3.12.3 and 3.5.4, Paloma Mami is showing her mixed identity with the expressive function by using English and Spanish to deliver her message on the type of woman she is. The directive function is used to include the hearer in the lyrics.

Sample 3.13 Addicted to You by Shakira

Shakira is a Colombian singer born to a Lebanese American Father and from her mother’s side, she has Spanish and Italian ancestry. Shakira speaks five languages: Spanish, English, French, Portuguese, Italian. She is known for including many of those languages within the same song.

(3.13.1) ***I'm addicted to you***
Porque es un vicio tu piel
Because is a vice your skin
‘Because your skin is a vice’

Baby, I'm addicted to you
Quiero que te dejes querer
I want that you let want
‘I want you to let yourself be loved’

In 3.13.1, Shakira uses English to express her feelings to a person, therefore she is using he directive function and the expressive function to get her message across.

Sample 3.14 Run Away by Sebastian Yatra, Natti Natasha, Daddy Yankee and The Jonas Brothers

(3.14.1) ***Baby, let's runa-runa-runa-runa-runa-runaway now (¡Wuh!)***
Runa-runa-runa-runa-runa-runaway now
Con la luna llena *(Yeah),* Solos en la arena *(yeah)*
with the moon full' alone on the sand
'with the full moon (Yeah), alone in the sand (Yeah)'
I leave it all behind just to be with you

Sebastian Yatra was born in Colombian before moving to Miami at the age of five. Natti Natasha was born in the Dominican Republic and moved to New York at the age of 18 to follow her dream. In 3.14.1 all the singers collaborate to demonstrate their feelings, the expressive function, to the person they are singing to and, in the case of the three Hispanic singers, use English to include the hearer, the directive function, of the song.

(3.14.2) **En un viaje sigue poniéndome *high* (sigue poniéndome, mama**
In a trip follow getting (follow getting , mom
'On a trip I keep getting high (keep getting, baby)'

In 3.14.2 Daddy Yankee using the referential when using 'technical' words associated with the "partying lifestyle". Spanish speakers have incorporated the word "high" when talking about smoking weed and its effect.

Sample 3.15 Modelo by Ozuna ft. Cardi B

(3.15.1) **Y de pensar que yo contigo quiero estar**
And to think that I with you want to be
'and to think that I want to be with you'

Quiero probar algo de ti pa' no olvidar
I want try something from you for no forget
'I want to try something of you so I don't forget'

Yo no me sé ni su nombre, pero la quiero
I no I know neither her name, but her want
'I don't even know her name, but I love her'

Pasó y dejó su fragancia, y hasta me desesperó
Passed and left her fragrance, and until I despair
'She passed and left her fragrance and I even get desperate'

[Rap verse] ***For me to think that you are the one for me***
Left your baby mom, now Cardi's your wife-to-be
Ex had me locked up, but you came to set me free
They say you not my type, but you got my type of D
So answer this, can you hold me? Can I trust you?
Patek on the wrist, both arms, that's what us do
Mansion on the Hills, half/half if you want to
But that's only if you want to

As previously mentioned in this paper, Cardi b is an American born rapper with Dominican and Trinidadian parents. In this song, Cardi B sings primarily in Spanish and switching to English for the rap verse. In this switch, she is able to show her mixed identity with the expressive function by using her two languages in the song while also expressing her feelings. Additionally, Cardi B uses the directive function because she is including someone of possible monolingual background in her English lyric.

Sample 3.16 Brillo by J. Balvin ft. Rosalia

(3.16.1)[Chorus: Rosalía]
Estoy brillando con *highlighter*, ¿no lo ves?
I am shinning with , no it see?
'I am shinning with highlighter, don't you see?

Un clavel en mi melena, ¿no lo ves?
A carnation in my mane, no it see?
'A carnation in my mane, don't you see it?'

He subi'o quince *Stories*, ¿no lo ves?
I have uploaded fifteen , no it see?
I have uploaded fifteen stories, don't you see it?

Mira que quiero ser buena, ¿no lo ves?
Look that want be good, no it see?
Look I want to be good, don't you see it?
Oh, no, no lo ves
Oh, no, no it see.
Oh, no, no you don't see.
(¡Niño!)
(boy!)

Rosalia is a Spanish born singer known for her interesting mix of flamenco with modern art. In this song, Rosalia uses the referential function of code-switching to refer to technical words used in makeup (highlighter) and stories with is technical a term used in social media sites like Instagram.

Sample 3.17 Morado by J Balvin

(3.17) **No le gustan principiantes (*Nope*)**
No you like beginners
'She doesn't like beginners (nope)'

J Balvin, born José Álvaro Osorio Balvín, is a Colombian reggaeton singer. He has been referred to as the "Prince of Reggaeton" and is one of the best-selling Latin music artists with sales of more than 35 million records (albums and singles) worldwide. While J Balvin has been quoted as saying he does not believe it necessary to sing in English to find success in the USA music market, he is known for incorporating some English words into his lyrics.

In sample 3.17, J Balvin uses the expressive function at the end of his lyric to switch into English, showing his mixed identity.

Sample 3.18 Safari by J Balvin & BIA

[J Balvin]

(3.18.1) **Mami, mami, con tu *body***
mom, mom, with you
'Baby, baby, with your body'

In sample 3.18.1, J Balvin implements the expressive function to show his emotions when talking to the object of his desire.

[BIA]
(3.18.2) **Te muerdes los labios cuando suena el *beat***
You bites the lips when sound the
'You bite your lips whenthe beat sounds'

(3.18.3) **Oye, papi, vamos con mis amigas para el *party***
Hear, daddy, lets-go with my friends for the
'Hear, baby, let's go with my friends to the party'

(3.18.4) **Cuando mi gente está aquí hay tsunami *wavy***
When my people this here there-are tsunami
'When my people are here there are tsunami wavy'

(3.18.5) ***You know I like it when* tú fresco**
you fresh
'You know I like it when your fresh'

BIA, born an American rapper, singer, songwriter, and model. She is of Puerto Rican and Italian descent. As is the case with various bicultural Latinos, Bia grew up between languages and borders, often negotiating relationships with varied places she called home. This negotiation is evident in her music.

In artifact 3.18.2, she uses the referential function of code-switching to show technical language when it comes to music. In artifacts 3.18.3 and 3.18.4, she uses the expressive function to show her mixed identity. In artifact 3.18.5, she uses the directive function to demonstrate the inclusion of a person, singing directly to them.

Sample 3.19 Shaky, shaky by Daddy Yankee

(3.19) ***Shaky, shaky, shaky, shaky, shaky, shaky, shaky***
Cómo e', dame una vueltita otra vez
How is, give-me a little-turn another time
'How it is, give me another little turn'
Shaky, shaky, shaky, shaky, shaky, shaky, shaky

Daddy Yankee, born Ramón "Raymond" Ayala, is a Puerto Rican reggaeton singer. Ayala is known for his use of both English and Spanish in his music. In sample 3.19, he is using the phatic function to highlight the significant theme of the song.

Sample 3.20 Trust by Romeo Santos ft. Tego Calderon

(3.20) **Y un chupón en el cuello**
And a pacifier on the neck
'and with a hickey on the neck'

Con excusas baratas
With excuses cheap
'With cheap excuses'
That is all in my past

In this sample Romeo is using the expressive function to show emphasis on his mixed identity.

Sample 3.21 Soy Yo by Bomba Estereo

(3.21.1) **Cuando te pegas fuerte más profundo es el *beat,* sí**
When you hits strong more profound is the ,yes
'When you hit hard, the deeper is the beat, yes'

(3.21.2) **Y tú ni me conoces a mi (Bien relajá')**
And you don't I know of mi (good relaxes)
'and you don't even know me (well relaxed)'
You know what I mean, you know what I mean

(Relaja', bien relaja')
('relaxes, well relaxes')

Bomba Estéreo is a Colombian electric tropical band. They are known for their constant use of both English and Spanish in their songs. In artifact 3.21.1, Bomba Estéreo uses the referential function to show a switch in language from Spanish and English to show the technical language in music. Artifact 3.21.2 implements the directive function because she switches language to demonstrate the inclusion of a person.

Sample 3.22 Money, money money by Bomba Estereo

(3.22.1) **Yo conozco a alguien que le gusta mucho el *money***
I know to someone what they like much the
'I know someone who really links money'

(3.22.2) **Se levanta de la cama y ve su billetera, *honey***
They get-up of the bed and see their wallet

‘They get out of bed and look at their wallet, honey’

(3.22.3) **Lo que esté de moda se lo compra, *that's no problem***
The what is of fashion they the buy
‘What is in fashion they buy it, that’s no problem’

(3.22.4) **Vive en Nueva York o en Miami, pa’ eso hay *money***
Live in New York or in Miami, for that there-is
‘They live in New York or in Miami, for that there is money’

(3.22.5) **Vive alucinando como chicas, *like a model***
Live hallucinating like girls
‘They live hallucinating like girls, like a model’

(3.22.6) **Porque siempre esta con gente *like a Coca-Cola bottle***
Why always are with people
‘Because he is always with people like a Coca-Cola bottle ’

(3.22.7) **A mí me gusta el *money***
To mi I like the
‘I like money’

Y a ti te gusta el *money*
And to you you like
‘And you like money’

To'o lo que quiere es *money*
All the what want is
‘All you want is money’
Money, money, money it's-a-all you ever think about!

(3.22.8) **Una cuenta en Suiza y otra en Panama, *you know it***
One account in Switzerland and other in Panama,
‘A banco account in and another in Panana, you know it’

(3.22.9) **En marcas de cosas con su cara y con su nombre, *man!***
In marks of things with their face and with their name
‘with label of things on their face and with their name, man!’

In sample 3.22, Bomba stereo uses various code-switching functions. Artifact 3.22.1, 3.22.3, 3.22.4, 3.22.5, 3.22.8, and 3.22.9 all show examples of the expressive function showing their mixed identity. Artifact 3.22.2 is evidence of the metalinguistic function, as it shows

linguistic skills by rhyming with sample 3.22.1. Artifact 3.22.6 implements the referential function giving that it is referring to a popular notion of a woman 'having the shape of a Coca-Cola bottle'. Moreover, artifact 3.22.7 shows the use of the phatic function, given that it highlights the significant theme of the song.

Sample 3.23 Quimica (Dance with me) by Bomba Estereo

(3.23.1) **No puedo dejar de pensar en *your body***
No can stop of thinking on
'I can't stop thinking about your body'

(3.23.2) **Imaginando cuando fuimos al *party***
Imagining when (we) went to-the
'Imagining when we went to the party'

(3.23.3) **Es amor lo que te quiero dar, y poderte tocar *(Can you feel it?)***
Is love the what you want give, and be-able-to touch
'it is love that I want to give to you, and be able to touch you (can you feel it?)'

(3.23.4) **Yo, yo... Ahora aquí, *baby dance with me***
I, I… now here,
'I, I…now here, baby dance with me'

Yo... Ahora aquí, *baby dance with me*
I… now here,
'I…now here, baby dance with me'

Ehhh... Ahora aquí, *baby dance with me*
Ahhh…now here,
'Ahhh…now here, baby dance with me'

Ehhh... Ahora aquí, baby dance with me
Ahhh…now here,
'Ahhh…now here, baby dance with me'

Sample 3.23 shows several code-switching functions. Artifact 3.23.1 shows evidence of the expressive function, as it is expressing emotions. Artifact 3.23.2 shows the metalinguistic code-switching because it shows linguistic skills by rhyming the code-switched English word with the lyric before it. Artifact 3.23.3 demonstrates the directive function, inclusion of a person

in the lyric. Artifact 3.23.4 shows the phatic function, highlighting the significant theme of the song.

Sample 3.24 El Clavo by Prince Royce

(3.24) ***I'll be like Shaq*** **el rebote**
the rebound
'I'll be like Shaq the rebound'

Sample 3.24 shows the use of the expressive function, with Prince Royce code-switching to show his mixed identity.

Sample 3.25 Loteria by Prince Royce

(3.25.1) **Ya 'tá Bueno, jeje,** ***bruh, your girl knows my name***
Already is Good, hehe,
'It's all good, hehe, bruh, your girl knows my name'

(3.25.2) **Por eso sigue siendo mía,** ***I ain't gon' sit here arguing with ya, I want my–***
But that follow being mines
'But that is still mines, I ain't gon' sit here arguing with ya, I want my–'

In sample 3.25, Prince Royce uses the directive function because he is including someone in the 'conversation'.

Sample 3.26 Cita by Prince Royce

(3.26) **Me dijo** ***"Yes" (Yes)***
I told
'She told me "Yes" (yes)'

In sample 3.26, Prince Royce implements the use of the metalinguistic function because he is including words, quoting someone else, in his song.

Sample 3.27 Cuando Estas Tu by Sofia Reyes & Piso 21

(3.27) **Apaguemo' el** ***phone-phone*****, hoy temo al partyzón**
(let's) turn off the , today we-have to-the party (big)
'Let's turn off the phone-phone, today we have a big party'

In sample 3.27, it was determined that the code-switch observed in this artifact demonstrates the poetic function, given that there does not seem to be any other reason behind the CS lyric save for entertainment purposes.

Sample 3.28 A Tu Manera (Corbata) by Sofia Reyes & Jhay Cortez

(3.28.1) ***I know my hips don't lie*** **cuando yo muevo la cadera**
When I move the waist
'I know my hips don't lie when I move my waist'

(3.28.2) ***Doing what we like*** **como si nadie aquí nos viera**
Like yes nobody here us see
'Doing what we like as if no one here saw us'

In sample 3.28, Sofia Reyes uses several code-switching functions in her lyrics. In artifact 3.28.1, she uses the metalinguistic function because she is calling back, quoting the song from the 2005 song by Shakira, 'Hips don't Lie'. In artifact 3.28.2, she uses the directive function to include the person in the lyric.

Sample 3.29 Bailame by Danny Ocean

(3.29) **Vernos, tocarnos es un *risk* para ambos**
See (us), touch (us) is a for both
'see each other, touch each other is a risk for both of us'

Danny Ocean, born Daniel Morales, is a Venezuelan singer, songwriter, and record producer. When it comes to his music, he states that he creates new songs "in a way that blends two worlds at the same time, both the Anglo-Saxon world and the Hispanic world, to showcase their versatility."

This blending can be seen in sample 3.29 in which he implements the use of the expressive function to show his mixed identity.

Sample 3.30 24/4 Becky G

(3.30) Este **party** dura 24/7

This hard 24/7
'This party last 24/7 '

Becky G, born Rebbeca Marie Gomez, is an American singer, songwriter, and actress. She is the daughter of Mexican American parents. While she has had difficulty breaking into the English language music industry, she counts herself as blessed for being able to manage both English and Spanish, given that she has found great success in the Latino music industry. In sample 3.30, she uses the expressive function to demonstrate her dual identity.

English Matrix Songs

Thirty songs were chosen that demonstrates instances of code-switching in English matrix songs by Hispanic artists. Within those ten songs, eighty cases of code-switching were observed in different sentences or phrases. Here songs are analyzed using Appel and Muysken's framework. Refer to table 7 in appendix A to see the condensed breakdown of each sample.

Sample 4.1 000000 by Achal

(4.1.1) **I can't be mad with you**
This a cold world, ***yo te digo***
me you tell
'This a cold world, I tell you'

A.Chal is a Peruvian singer-songwriter. His music is described as "falling somewhere in the negative space between Hip-Hop, R&B, chillwave, and pop music" (Peters & Scott, 2015). In 4.1.1, A.Chal is demonstrating the directive function of CS by switching into Spanish to direct this line to the hearer. The Directive function is used to include someone.

(4.1.2) **"*Pero mami, no te necesito*", no, no, no, no, no, no, no**
But mami, no you need,
'But mami, I don't need you, no, no, no, no, no, no, no'

In 4.1.2, while also using the directive function to include someone, A. Chal is also demonstrating the metalinguistic function of CS because he is including a quote from another conversation.

(4.1.3) ***Porque tú no me quieres con nadie***
Because you no I wants with nobody
'because you [don't] want me with nobody'
Tú no me quieres con nadie
You no I wants with nobody
'You [don't] want me with nobody'
You don't want me with nobody, no

In 4.1.3, A.Chal is highlighting the main idea of the song by delivering the same message in both English and Spanish. He is using the directive and expressive function of CS to include the person in the song and express his feelings.

(4.1.4) ***Hablando pura mierda* when you wasted**
Talking pure shit
'Talking pure shit when you wasted'

While this data could be argued as an example of the directive function, it felt more appropriate to classify it as an example of expressive code-switching because it is a commonly used expression of frustration.

(4.1.5) ***Mami*, I'm running out of patience (woah)**
Baby [term of endearment]
'Baby, I'm running out of patience (woah)'

In 4.1.5, A. Chal uses a common term of endearment used in Spanish to refer to a female. By doing so he is demonstrating his mixed identity by keeping the verse in English by maintaining the endearment in Spanish.

Sample 4.2 Love and Hennessy by A. Chal

(4.2.1) ***Dame un poco* love with some Hennessy**
Give me a little
'Give me a bit of love with some Hennessy'

In 4.2.1, A.Chal is using Spanish to once again showcase his mixed identity by mixing Spanish and English in the same sentence.

(4.2.2) **I know you're with him *pero ven aquí***
but come here
'I know you're with him but come here'

In 4.2.2, A.Chal is using the directive function of CS to include the hearer in this example. Or possibly exclude the boyfriend of the girl he is talking to if he is a monolingual English speaking by using Spanish at the end of the lyric.

(4.2.3) ***Mira allí* I know**
Look here
'Look here I know'

In 4.2.3, A.Chal is demonstrating his mixed identity by delivering the message in English and Spanish.

Sample 4.3 To the Light by A. Chal

(4.3.1) **Focused on the fam and *mi casa***
my house
'Focused on the fam and my house'

Again A. Chal in 4.3.1 is demonstrating his mixed identity by singing this line in both English and Spanish. Themes like family and home and fundamental to the Hispanic identity therefore using the Spanish 'mi casa' could tie into a deeper sense of community and belonging.

Sample 4.4 Déjalo by A Chal

(4.4.1**) *Déjalo,* let her go**
let it go
'Let it go, let her go'
Sold his soul to the hills and undercoats

In this sample, A. Chal continuously shows off his mixed identity by weaving in Spanish words with predominantly English lyrics.

(4.4.2) ***Colombianas* begging "*Por favor*"**
Colombians "please"
'[female] Colombians begging "please"'

In 4.4.2, A. Chal is using the Spanish word for Colombians because it allows him to not only include the hearer in the song but because of the Spanish construct, it is known that he is speaking about female Colombians. Additionally, this phrase includes a metalinguistic function by having the quotes of the Colombians included.

(4.4.3) ***En la montaña* where they got no Wi-Fi**
In the mountains
'In the mountains where they got no Wi-Fi

In 4.4.3, A. Chal continues to showcase his mixed identity and linguistic skills by code-switching in the lyrics.

Sample 4.5 PUMP FAKE by A.Chal

(4.5) **You could be me bae, yeah, *eres una bella***
You one beauty
'You could be me bae, yeah, 'You are a beauty'

In 4.5, A.Chal continues with the inclusion of a person directly into his song by switching into the directive function.

Sample 4.6 Cuánto by A.Chal

(4.6.1) ***En una cabana*, my necklace *de agua***
In a cabin of water
'In a cabin, my water necklace'

(4.6.2) **I'm breaking *Cubanos*, *pongo marijuana***
Cubans, putting marijuana
'I'm breaking Cubans, putting marijuana'

(4.6.3) **Won't see me *mañana*, I'm thinking Montana**
tomorrow
'Won't see me tomorrow, I'm thinking Montana'

(4.6.4) **They hit my *tío*'s spot for a lic**
uncle
'They hit my uncle's spot for a lic'

(4.6.5) ***Abuela* took me to the side and told me "Be careful who you let inside"**
Grandmother
'Grandmother took me to the side and told me "Be careful who you let inside"'

In 4.6.1 and 4.6.2, A.Chal is emphasizing his mixed identity by using the expressive function. For 4.6.3, the switch that occurs is Poetic. This is because he switched to Spanish to say "mañana" so that it rhymes with Montana. He would have not achieved the same rhyming effect if he had not switched. Samples 4.6.4 and 4.65 are also examples of expressive function. They are showing his bicultural identity by switching to Spanish for the names of members of his family.

Sample 4.7 Bailamos by Enrique Iglesias

Enrique Iglesias was born in Madrid, Spain but raised in Miami, Florida. In 2010 he spoke about how he would keep his English and Spanish worlds separately when it came to his music. With would create one album in Spanish to satisfy his Spanish-speaking fans and another album for the English pop word. Of his bilingualism, he said, "I was raised speaking 'Spanglish.' I have always written in English and in Spanish, I think in English and in Spanish, I dream in English and in Spanish." And now, with this newfound desire to merge both his languages creatively, there is evidence of code-switching in many of his songs.

(4.7.1) **Bailamos!**
We dance
'let's dance!'

Let the rhythm take you over, bailamos
we dance
'Let the rhythm take you over 'let's dance'

(4.7.2) **Te quiero amor mio, bailamos**
I want love mine, we dance
'I love you my love, let's dance'

Wanna live this night forever, bailamos
we dance
'Wanna live this night forever, let's dance'

Te quiero amor mio, bailamos
I want love mine, we dance
'I love you my love, let's dance'

In 4.7.1 and 4.7.2, Enrique uses Spanish to express his feelings to the hearer using the directive and expressive function of code-switching through the song. He always uses Spanish as a way to showcase his bilingualism and mix identity by having English and Spanish in the same song.

Sample 4.8 Bailando by Enrique Iglesias

Originally recorded as a Spanish only song with Cuban artist Descemer Bueno and Gente de Zona in April of 2014, Enrique Iglesias re-released the song later that year with English lyrics. Iglesias said he wanted to stretch himself artistically by writing songs in both languages and working with other artists from a range of musical styles. While there is no English in the Spanish version of Bailando, there are many instances of CS in the English version.

(4.8.1) **I wanna be *contigo***
With you
'I want to be with you'

And live *contigo*, and dance *contigo*
With you with you
'And live with you, and dance with you'
Para have *contigo*
To with you
'To have with you'

Una noche loca (una noche loca)
One night crazy (one night crazy)
'One crazy night (one crazy night)

Ay besar tu boca (y besar tu boca)
'Oh kiss your mouth (and kiss your mouth)'

(4.8. 2) ***Una noche loca* (with you, girl)**
One night crazy
'One crazy night (with you, girl)

Con tremenda loca
With tremendous crazy [female]
'With a tremendously crazy woman'

4.6.1 and 4.6.2 demonstrate the inclusion of the hearer into the song by using the directive function. Enrique Iglesias also uses the expressive function of CS to show express his feelings to the person he is singing to.

Sample 4.9 Loca by Shakira

Similarly, to Enrique Iglesias, Shakira's musical career initially started and stayed in the realm on Spanish only songs. However, around 1999 she began to learn English in order to write eight songs in her bilingual album, Laundry Service, 2001. Since then, Shakira is known for both her English and Spanish songs, and for incorporating elements of both within the same song. Especially in songs that are rerecorded in English.

(4.9.1) **Be careful, *amigo***
friend [male]
'Be careful, friend'

(4.9.2) ***Sigo tranquila*, like I'm on a beach in Anguilla**
I follow calm,
'I'm still calm, like a I'm on a beach in Anguilla'

(4.9.3) **And I'm crazy, but you like it (*loca, loca, loca*)**
(crazy, crazy, crazy)
And I'm crazy, but you like it (crazy, crazy, crazy)'

(4.9.4)**Take you to the *medico por el caminito***
doctor by the little way
'take you to the doctor by the [walk] way'

In 4.9.1, 4.9.2, and 4.9.3, Shakira uses Spanish to includes the hearer into the song by utilizing the directive function. Every example of CS in this sample demonstrates the expressive function of CS in that she uses Spanish to emphasize her mix identity. Sample 4.9.3 also shows the use of the phatic function in that she repeats words that are important to the overall message of the song (loca, loca, loca).

Sample 4.10 Rabiosa by Shakira

(4.10.1) **You know I want you, *atracao' ahí, ratata***
, docked here, ratata
'You know I want you, docked here, ratata'

You know I want you *amarrao' aquí*
tied up here
'You know I want you tied up here'

(4.10.2) ***Oye, papi,* if you like it mocha**
Hey, daddy
'Hey daddy, if you like it mocha'

Come get a little closer and bite me *en la boca*
in the mouth
'Come a little closer and bite me on the mouth'

In both instances of CS present here, 4.10.1 and 4.10.2, Shakira uses the directive and expressive function to include the possible hearer and emphasize her feelings or identity.

(4.10.3) **Rabiosa, ah, ah, rabiosa, ah, ah**
Rabid rabid
'Ravenous, ah, ah, ravenous ah, ah'
Come closer, come pull me closer

Yo soy rabiosa, ah, ah, rabiosa, ah, ah
I am rabid rabid
'I am ravenous ah, ah, ravenous'
Come closer, come pull me closer, ah

In 4.10.3, not only is Shakira using the expressive functions but also there is evidence of the phatic function, by repeating the same word over and over again she is drawing attention to the most significant part of the song's theme.

Sample 4.11 Hips Don't Lie by Shakira ft. Wyclef Jean

(4.11) **Don't you see, baby? This is *perfecto***
perfect
'Don't you see, baby? This is perfect'

This sample shows the expressive functions by emphasizing Shakira's mixed identity with switching into Spanish on the last word.

Sample 4.12 Livin' La Vida Loca by Ricky Martin

When Ricky Martin came out with this worldwide hit *Livin' la Vida Loca* in 1999, American comedian Chris Rock remarked "There ain't no money in English man, c'mon – no money in English…vida loca, you know.' He was remarking on the use of Spanish in popular media. The strategic incorporation of Spanish was seen as an essential tool for bilinguals and bicultural U.S. Latina/o market (Jane Hill, 1998). Ricky Martin, like many of his listeners and fellow Hispanic artists, takes advantage of the fact that he is bilingual in his songs, on stage, and in this personal life.

(4.12.1) **Upside, inside out she's living *la vida loca***
the life crazy
'Upside, inside she's living the wild life

She'll push and pull you down, living *la vida loca*
the life crazy
'She'll push and pull you down, living the wild life'

(4.12.2) **She will wear you out living *la vida loca***
the life crazy
'She will wear you out living the wild life'

Come on!
Living *la vida loca*
the life crazy
'Living the wild life'

Come on!
She's living *la vida loca*
the life crazy
'She's living the wild life'

4.12.1 emphasizes Ricky Martin's bilingual identity by using the directive function to showcase the use of Spanish and English in the same lyrics. Additionally, this song makes use of the phatic function by using repetition to emphasizes the important part of the conversation or main theme of the song 'living the crazy life'.

Sample 4.13 Going Off by Snow the Product

Snow tha Product (Claudia Alexandra Feliciano) is a Mexican American hip-hop artist who is known for using her music to explore the duplexity of her bilingual identity.

(4.13.1) **I just woke up like Yoncé, attitude *gigante***
huge
'I just woke up like Yoncé, huge attitude'

Emphasizes her identity by code-switching in Spanish with the expressive function.

(4.13.2) **He said "*No comprande*"**
No understand
'He said "I don't understand"'

Here she is using the metalinguistic function to deliver the message of the person she is singing about. Metalinguistic is characterized by code-switching quotes of other people.

(4.13.3) **Size *elefante*, this is on a mild day**
elephant
'elephant size, this is on a mild day'

While a case could be made that this instance of CS shows mixed identity, I believe a better classification of the CS is that of the poetic function, in that this lyric seems to be for entertainment purposes.

Sample 4.14 Feel This Moment/ Pitbull ft. Christina Aguilera

(4.14.1) **I'm from the dirty, but that *chico* nice**
boy
'I'm from the dirty, but that boy nice'

(4.14.2) ***Oye,*** ***mamita,*** **come on!**
Hey, little mother
'Hey, baby, come on!

Pitbull, born Armando Christian Pérez, is a first-generation Cuban American whose music is known for its mixing not only both English and Spanish but genres such as reggaeton, Latin hip hop, rap, and cruck. In 4.14.1, Pitbull emphasizes his bicultural identity by switching to Spanish when referring to himself. In 4.14.2, he demonstrates the directive function by directing the lyric to someone, including them in the song.

Sample 4.15 Rain Over Me by Pitbull ft. Marc Anthony

(4.15) ***Dale munequita, abre ahi*** **and let it rain over me (Woo!)**
Go-ahead little doll, open here
'Go ahead dolly, open here and let it rain over me (Woo!)'

(4.15.2) **Latin is the new majority,** ***ya tu sabe***
Done you know
'Latin is the new majority, you done know'

(4.15.3) **Next step,** ***la Casa Blanca***
the House White
'Next step, the White House'

Pitbull continues to demonstrate that inclusion of a person using the directive function in samples 4.15.1 and 4.15.2. Additionally, he uses the expressive function in sample 4.15.3 to show his mixed identity.

Sample 4.16 Mucho Money by Gloria Estefan

Gloria Estefan, born Gloria Maria Milagros Fajardo Garcia, is a Cuban-born singer, songwriter, and producer who moved to Miami in 1961 after escaping Castro's revolution. She joined the band Miami Latin boys, whose name later changed to Miami Sound Machine, who played a fusion of popular American music infused with Cuban rhythm. While already popular in Latin American, it was the release of the English version of 'Conga' that truly launched Estefan into international fame. This fusion would go on to define Latin pop for decades to come. It was described as the American sound, but underneath it, the Latin culture. This blending of cultures can be seen with Estefan's switching between English and Spanish in some of her song lyrics.

(4.16) ***Mucho*** **money**
Much
'Much money'

Y más, y más, y más
'And more, and more, and more'

This sample is demonstrating Estefan's mixed identity as she switches effortlessly and seamlessly between languages. Keeping 'money' in English can also be a nod to the "financial" reason many Latinos move to the US in the first place.

Sample (4.17) Just as I am by Spiff TV ft. Prince Royce & Chris Brown

Prince Royce, born Geoffrey Royce Rojas, is an American born Dominican singer and songwriter. Prince Royce is known as the 'Prince of Bachata', a genre of Latin American music that originated in the Dominican Republic. This genre is notable for its Spanish influences and indigenous and African musical elements that are symbolic of the cultural diversity of the island (Dossantos, 2018). The diversity of culture can also be seen in Royce's use of language.

(4.17) [Prince Royce]
Love, *escucha lo que voy a decir*
Listen the what I-go to say
'Love, listen to what I am going to say'

In this sample, when Prince Royce switches into Spanish, he is directing his message directly to someone, using the Directive function to show the inclusion of a person.

Sample 4.18 1, 2, 3 by Sofia Reyes

Sofia Reyes, born Úrsula Sofía Reyes Piñeyro, is a Mexican singer-songwriter and actress. Reyes, who is known for her upbeat bilingual (Spanish and English) lyrics.

(4.18) **If you wanna turn it on**
Go, get a lightbulb, *después hablamos*
Later talk (we)
'Go, get a lightbulb, then we will talk'

If you wanna turn it on
Go, get a lighter, *después bailamos*
Later dance (we)
'Go, get a lighter, then we will dance'

In sample 4.18 Reyes is using the directive function to show the inclusion of the person she is directing the song to.

Sample 4.19 R.I.P by Sofia Reyes

(4.19.1) **Don't know what's going on *pero me siento peligrosa***
But I feel dangerous
'Don't know what's going on, but I feel dangerous'

(4.19.2) ***Ay, no me duele decirte que* (yeah) *Ay,* I'm so done with you**
Oh, no I hurt Tell (you) that oh
'Oh, it doesn't hurt me to tell you, oh, that I am done with you'

In sample 4.19 Sofia Reyes shows a variety of reasons when switching between English and Spanish. By using the expressive function, she is able to show her mixed identity in 4.19.1,

and in 4.19.2, the expressive function is used again, however, this time it is used to demonstrate her feelings to the person she is singing to.

Sample 4.20 Bittersweet by Yellow Claw and Sofia Reyes

(4.20.1) **I like the way I move around (*me gusta*)**
I like
'I like the way I move around (I like it)'

(4.20.2) **I like to taste in my mouth (*me gusta*)**
I like
'I like to taste in my mouth (I like it)'

The switching observed in this sample fall in the Phatic function because it is showing the important theme of the song.

Sample 4.21 Puedes Ver Pero No Tocar by Sofia Reyes

(4.21) ***Puedes ver pero no tocar*, make some time show me who you are**
Can (you) look but no touch
'You can look but not touch, make some time show me who you are'

This sample shows the directive function because she is including the person directly in the lyric.

Sample 4.22 Louder! (Love is Loud) by Sofia Reyes

(4.22.1) ***Me llevas lejos a otro lugar*, Take me to the stratosphere and back, uh, uh**
I takes far the other place
'You take me away to another place, Take me to the stratosphere and back, uh, uh'

(4.22.2) ***Y es que no quiero despertar*, I'm dreaming like a kid in Neverland, uh, uh**
And is what no what wake-up
'And it's that I don't want to wake up, I'm dreaming like a kid in Neverland, uh, uh'

(4.22.3) ***Es un desfile cellular,* I'm dancing but I'm feeling paralyzed, uh, uh**
Is a parade cellular
'It's a cellular parade, I'm dancing but I'm feeling paralyzed, uh, uh'

(4.22.4) **Set my heart on fire, *solitos los dos, Te necesito cerca*, I need, I need you close**
alone (us) the two, you need close
'Set my heart on fire, just the two of us, I need you close, I need, I need you close'

(4.22.5) ***Tenemos el calor del Sol,*** **Your kisses touch me deep inside my soul, uh, uh**
We-have the heat of sun
'We have the heat of the sun, Your kisses touch me deep inside my soul, uh, uh'

(4.22.6) ***Veo las cosas como son,*** **Baby you look hotter than the Sun, uh, uh**
I-see the things how are
'I see how things are, Baby you look hotter than the Sun, uh, uh'

(4.22.7) ***Mi vida tiene otro sabor,*** **Sweet like sugar is all I'm looking for, uh, uh**
My life have other flavor
'My life has another flavor, Sweet like sugar is all I'm looking for, uh, uh'

It was decided that in this song the first sample, 4.22.1 demonstrates the directive function of code-switching. The rest of the samples (4.22.2, 4.22.3, 4.22.4, 4.22.5, 4.22.6, 4.22.7) emphasizes more of her mixed identity.

Sample 23 Girls by Sofia Reyes

(4.23.1) **Livin' *la vida,* we gonna live it**
the life
'Livin' life, we gonna live it'

(4.23.2) ***Retumba fuerte*** **like a million drones, We're dancing**
Rumbles loud
'Rumbles loud like a million drones, We're dancing'

Sample 4.23 is showing the metalinguistic function of code-switching because it is referring back to the common saying made famous by Ricky Martin 'Livin' la vida loca'. Meanwhile, the sample 4.23.2 is showing the expressive function because she is demonstrating her mixed identity.

Sample 4.24 Esta Noche by BIA

BIA, born Bianca Landrau, is an American rapper, singer, songwriter, and model. She is of Puerto Rican and Italian descent. Bia's uncanny talent to draw from different cultural influences helped shaped her music into a cacophony of sounds that combine elements of trap, hip-hop, and reggaeton in a way that only someone who inhabits several social realities would be

able to create. As a result, combining Spanish and English lyrics within the course of a song has come easy for Bia (Thompson-Hernandez, 2017).

(4.24.1) ***No hablo inglés*** **at all when we freakin'**
No talk English
'I don't speak English at all when we freakin''

(4.24.2) ***¿Cómo se dice*** **"You handsome?"**
How I know say
'How do you say, "You handsome?"'

(4.24.3) ***Oye,*** **you nasty, oh,** ***ya tú sabe***
Hey, done you know
'Hey, you nasty, oh you already know'

(4.24.4) **I call you** ***papi*** **and you call me** ***mami***
daddy mommy
'I call you daddy and you call me mami'

(4.24.5) **Uh, he said I'm driving him** ***loco,*** **he know I'm too fly to be local**
crazy
'Uh, he said I'm driving him crazy, he know I'm too fly to be local'

(4.24.6) **And Grande, she don't like 'em broke,** ***yo tampoco***
me either
'And Grande, she don't like 'em broke, me either'

(4.24.7) **You can decide whether you want it** ***plata o plomo***
Silver or lead
'You can decide whether you want it silver or lead'

(4.24.8) **You ain't got whose money?** ***¿Cómo?***
How?
'You ain't got whose money? How?'

These samples showcase a variety of code-switching functions. Sample 4.24.1, 4.24.2, 4.24.6, 4.24.7, and 4.24.8 all show an emphasis on mixed identity implementing the expressive function. Sample 4.24.4 demonstrates the inclusion of a person because she is talking directly to the person. Meanwhile, sample 4.24.6 is an example of the poetic function because the switch observed here is used to fit the rhyming (loco/local).

Sample 4.25 Miami by Kali Uchis ft. BIA

(4.25.1) Need my money **pronto**, you don't wanna see me moody
soon
'Need my money soon, you don't wanna see me moody'

(4.25.2)**Vamo', pa** Miami, how we live **la vida loca**
Let's go, for the life crazy
'Let go, to Miami, how we live a wild life'

The examples highlighted in sample 4.25 shows an emphasis on mixed identity using the expressive function. However, sample 4.25.2 also shows the metalinguistic function because it is referring back to the common saying made famous by Ricky Martin 'Livin' la vida loca'.

Sample 4.26 Across the Borderline by Gaby Moreno

Gaby Moreno, born María Gabriela Moreno Bonilla, is a Guatemalan singer, songwriter, and guitarist. Her music ranges from blues, jazz, soul, to R&B. Moreno sings in English, Spanish, French, and Portuguese. This is seen in her music.

(4.26) **Reveal a secret no one can define *(Como aire el río fluye)***
(like air the river flows)
'Reveal a secret no one can define (like air the river flows)'

In sample 4.26, Moreno uses English at the end of the lyric to emphasize her multicultural identity.

Sample 4.27 The Immigrants by Gaby Moreno

(4.27.1) **I hope you understand it *(Espero que lo entiendas)***
Hope what the understand
'I hope you understand it, I hope you understand'

(4.27.2) ***Así que dime tú*, in other words**
So what say you
'So tell me, in other words'

(4.27.3) **By the dawn's early light (*Recuerda*)**
Remember
'By the dawn's early light (remember)'

In sample 4.27, Moreno uses the phatic function to highlight the message of the song (repeating the same lyric but in Spanish.) However, artifacts 4.27.2 and 4.27.3 uses the directive function, demonstrating the inclusion of a person into the song lyrics.

Sample 4.28 I need to Know by Sharlene

Sharlene Taulé is a Dominican-American singer, songwriter and actress.

(4.32) **Cause I need to know, I need to know, *Porqué por tu amor estoy muriendo yo***
Because for you love I am dying me
'Cause I need to know, I need to know, because I am dying for your love'

In sample 4.28, we observe that the switch is expressive because it is demonstrating the singer's feelings and emotions.

Sample 4.29 All Aboad by Romeo Santons

Romeo Santos, born Anthony Santos, is an American singer, songwriter, actor, record producer, and the lead vocalist of the banchata group Aventura. His father is Dominican, and his mother is Puerto Rican. At a young age, his parents exposed him to Latin music. As English-Spanish collaborations have become more embedded in mainstream pop music, Santos stood out as a pioneer among these crossover successes, working with stars like Usher ("Promise") and Drake ("Odio") years ago.

(4.29.1) ***Escuchas las palabras…de Romeo*, you need this in your life**
Listen the words… of Romeo
'Listen to the words of Romeo, you need this in your life'

(4.29.2) **Come on (*Montate, Mami*)**
Get-on, mommy
'Come on (get on, baby)'

In sample 4.29.1, Santos uses the Expressive function to emphasize his mixed identity. However, sample 4.29.2 shows evidence of the directive function, demonstrating the inclusion of a person.

Sample 4.30 So What by Sie7e

Sie7e, born David Rodríguez Labault, is a Puerto Rican born singer and songwriter. In his song, sample 4.30 ‘So What’ he presents a positive and optimistic message about dealing with the problems of daily life in both English and Spanish.

(4.30.1) **"To be, or not to be, that is the question"** ***Qué me importa a mí***
What me important a me
‘To be, or not to be, that is the question, what do I care’

(4.30.2) **"To be or not to be", *Si yo vivo lo más lindo***
If I life the more pretty
‘"To be or not to be", if I live the most beautiful life’

(4.30.3) **So what *si este mundo no comprende***
if this world no understand
‘So what if this world does not understand’
So what
(4.30.4) **So what, *si no comprenden la situación***
if no understand the situation
‘So what, if they do not understand the situation’

(4.30.5) **Anyway *mis enemigos los elijo yo***
my enemies the pick me
‘Anyway, I pick my enemies’

In sample 4.30, Sie7e is using the expressive function to demonstrate his mixed identity, seamlessly switching between English and Spanish.

Picone (2002) remarked on how Hispanic/Latino performers who are English dominant may feel that they need to engage in some degree of codemixed musical art to maintain their bicultural credential (p. 197). This is evident in this study given that it was easier to find instances of CS in English matrix songs and not in Spanish Matrix. Picone goes on the state how the artist might feel the need to demonstrate with their collective bicultural identity.

In short, we have seen now Hispanic take advantage of their ability to speak both English and Spanish by using code-switching in different functional roles to deliver their message in a way to demonstrates their identity no matter the dominating language of the song.

Furthermore, each instance of CS was placed in a separate Excel sheet to demonstrate the distribution of frequency CS in Spanish Matrix lyrics (Appendix B, Table 8) and English Matrix lyrics (Appendix B, Table 9).

It was found that out of the seventy instances of CS present in songs with Spanish as the Matrix language, twenty-six of them show referential switching, twenty cases of directive switching, thirty-four expressive switching, three cases of phatic function, five cases of metalinguistic function and three cases of poetic function (See Appendix B, Table 8).

In the 30 songs analyzed with English ML, the function that had the most examples was the expressive function with fifty-three cases of CS, followed by the directive function with twenty-seven cases. In the phrases and sentences analyzed, there were no (zero) instances of referential switching, eight instances of phatic function, six instances of the metalinguistic function, and three instances of poetic function (See Appendix B, Table 9).

Finally, the data collected was then used in statistical analysis in order to answer the final research questions: whether there is any correlation between the matrix language and the patterns of code-switching identified. For this purpose, an independent T-Test was used to see if there were any statistical differences. To achieve this, two sets of data, from Table 8 and 9, were compared to each other. This was done in order to establish the presence of any significant differences when it comes to the function of code-switching in songs with English as the Matrix Language in comparison with songs with Spanish as the Matrix Language. The data reported in Tables 8 and 9 were inputted into an excel sheet and a T-Test was done to determine the T-Value

between both fields, Spanish Matrix Language Songs and English Matrix Language Songs. The T-Value was calculated to be 0.1. Table 5 shows the distribution of the CS functions by Appel and Muysken (2006) as found in this study. The table contains the name of each of the CS functions with their respective distribution reported in Tables C and D (Appendix B). Additionally, the mean, standard deviation, and variance are also included in Table 6 along with their calculated values.

Table 6

T- Test

	Spanish ML	English ML
Reverential	26	0
Directive	20	27
Expressive	34	53
Phatic	3	8
Metalinguistic	5	6
Poetic	3	3
Mean	15.1666667	16.1666667
StDev	13.3778424	20.3903572
Variance	178.966667	415.766667
n	6	6

To find the null hypothesis (no statistically significant difference between samples), the T-test was conducted by comparing the inferential statistical probability value of 0.05 with the degree of freedom (total number of data field 6 + 6 - 1= 10), which gave a critical value of 2.23. The T-Value, 0.1 is lower than the critical value of 2.23, therefore, it can be said, that between the two samples, Spanish Matrix song lyrics, and English Matrix song lyrics, there is no statistically significant difference when it comes to which code-switching function was preferred above the rest.

Thirty songs with Spanish as the matrix language and thirty songs with English as the matrix language were analyzed in order to answer the research questions. In Spanish as a matrix language songs, 77 cases of CS were found, while in songs with English as the matrix language, 80 cases were found that contained CS.

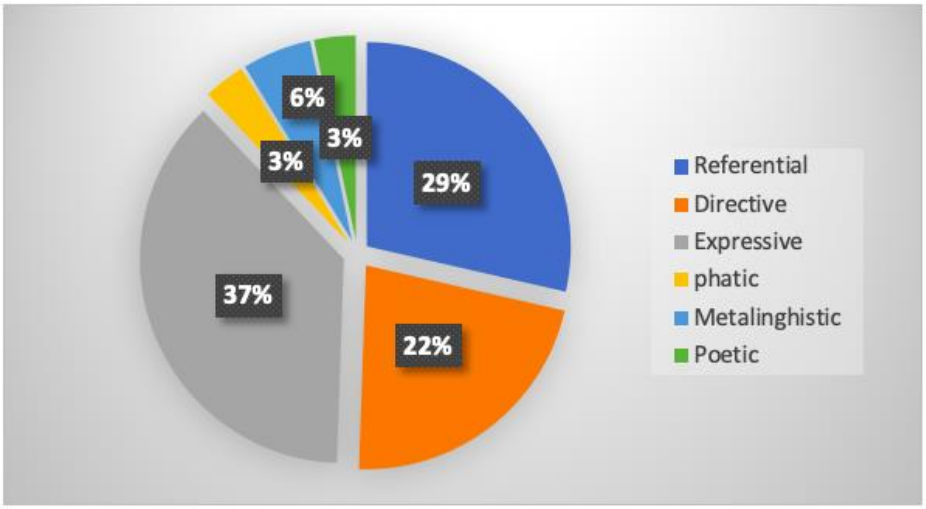
The answer to the first question: 'what is the distribution of functions of CS in Hispanic Spanglish lyrics?' revealed that within the 60 songs analyzed, 157 instances of CS with an average of two cases of CS per song studied.

The next questions asked: 'are there patterns of CS in Hispanic Spanish/English lyrics?', the 30 Spanish matrix songs were first studied. In those 30 songs, seventy-seven cases of CS were identified, with 91 functions of CS assigned among them. It was found that of those 91 total examples of CS, the expressive function of CS had the largest frequency with 37% of the total data collected. This was closely followed by the referential function of CS with 29% frequency. Another significant finding was the directive function of CS that amounted to 20% frequency within the collected data. The metalinguistic function of CS was found in 5% of the cases. Finally, the phatic and poetic function were both observed in 3% of the time in the recorded data of code-switching cases within the Spanish matrix language.

It can therefore be said, that the pattern of distribution of code-switching in Hispanic Bilingual music with Spanish as the matrix language with embedded English, the most common function employed by Hispanic Bilingual artists is the expressive function, followed by the referential function, directive function, metalinguistic function, and finally the poetic and Phatic function in equal amount.

Figure 1

Percentage of Frequency of Code-switched in Spanish Matrix Songs



The figure above shows the distribution of the function with the percentage of frequency in which each function appeared within the phrases and sentences identified as cases of code-switching in Hispanic song lyrics with Spanish as the matrix language. Furthermore, 30 songs with English as the matrix language were studied, 80 cases of CS were identified and, of those eighty cases, ninety-seven functions of CS were allotted.

It was found that the expressive function of CS had the most frequency within songs with English as the matrix language, with 55% of the collected data. This was followed by 28% of the data being that of the directive function. The phatic function had 8% of frequency, while the metalinguistic function had 6% of frequency and poetic only had 3%. Out of ninety-seven cases of CS, zero cases of the referential function of CS was discovered.

It can therefore be said, that the pattern of distribution of code-switching in Hispanic Bilingual music with English as the matrix language with embedded Spanish, the Expressive function is the one that occurs with the most frequency, followed by the directive function,

Phatic function, Metalinguistic function, Poetic function, and finally, with the least amount of occurrence, the Referential function.

Finally, to answer the final question of this study, ‘does the matrix language impact the patter?’, it was found that yes, there was an impact on the pattern between songs with Spanish as the matrix language and English as the matrix language.

In Spanish ML, the dominating function was the expressive function at 37% of the total data. Subsequently, the expressive function was also found to be the dominant function in English ML, with 55% of the total data. The purpose of the expressive function is to demonstrate feelings and to express bicultural identity. Given that music is used, as Picone (2002) stated, to create a powerful artistic effect in the construction of identity, and, as observed by Halim and Maros (2014) people switch languages to express their emotions, thoughts, and feelings, it was, therefore, expected that this function would be predominant when looking at code-switching used by bilingual artist in song lyrics.

The directive function has the second-highest percentage of frequency used in the English matrix song lyrics, and the third in Spanish matrix language song lyrics. The purpose of this function is to either include someone into the conversation or to exclude them from it (Appel and Muysken, 2006). In the study done by Sarkar, Winer, and Sarkar (2005) on Montreal hip hop songs, revealed that the directive function was the most apparent type of function found in the songs studied, as CS was used to identify the addressee. Similarly, the directive function identified in this present study was found to be used to include the addressee, in other words, ‘to bring them into the song’.

Both matrix languages reported the same total amount of poetic function, with 3% of the total number. According to Appel and Muysken (2006), the poetic function of CS is used to

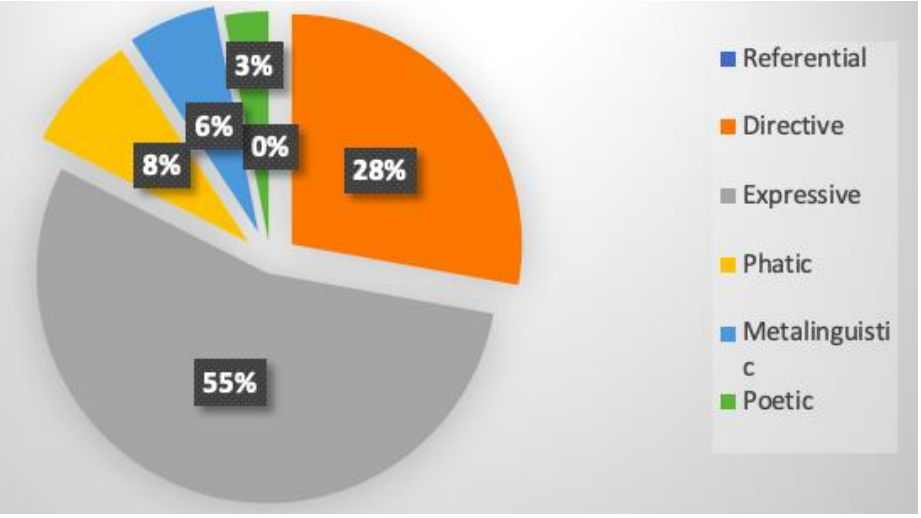
create puns, jokes or for entertainment purposes. This last characteristic is further explained by Rusli et al. (2018) who said the poetic function can act as an ear-catcher to help music sound more interesting and beautiful. Catchy terms and phrases are used to enhance the rhyme and capture listeners' attention in order to remember the songs in many ways. The examples of poetic function found in this study shows evidence of being used as an entertainment device by the artist, in some cases even facilitating the rhythm of the song.

The metalinguistic function was also observed to be equally distributed in both English and Spanish Matrix language songs, taking up 6% of the total data. As Appel and Muysken (2006) explain, the metalinguistic function is used to comment on the speaker's language abilities, as well as for quotes, phrases, and metaphors. In this study, the evidence of metalinguistic function identified were used by the artist to call back to a common phrase (possibly in reference to another song) or because it simply repeated the same words (or phrase) in both languages as seen in the sample given by Rusli et al. (2018).

The phatic function was more prominent in the English ML with 8% frequency, and only 3% in the Spanish ML, as seen in the figure below. The role of the phatic function is to indicate the change in the tone of the conversation or to highlight significant parts of the conversation (Appel & Muysken, 2006). The examples of this particular function found in this study used the repetition of the "keywords or phrases" of the song in the CS language.

Figure 2

Percentage of Frequency of Code-switched in English Matrix Songs



The biggest discrepancy in the distribution between English ML and Spanish ML was the referential function. This function was observed 26% of the time in the total data of the Spanish ML and 0% in the English ML. As explained by Appel and Muysken (2006), the referential function of CS is used when the word that is being switched falls into the 'technical words' category, meaning that either the word is not found in one language but is in the other, or it is more appropriate to use in the other language. This was later elaborated by Rusli et al. (2018), when looking at technical words code-switched into English in Malay song lyrics. They surmised that it was more semantically appropriate to use English words to communicate social media activities that are not easily translated into Malay (Rusli et al., 2018). Therefore, it was expected that the referential function would be found in a greater number of instances in Spanish ML than in English ML, given that a majority of the technical words observed in this study. These technical words can be classified in the following categories.

Table 7

Categories of Technical Words that Fall into the Referential Switch

Cosmetic	**Social Media Lingo**	**To Refer to a person**	**Sport Lingo**	**Music Lingo**	**Tech Lingo**	**Alcohol/ Drug**	**No SPN Equivalent**	**More appropriate ENG word**
Highlighter	Epic	Shorty	Double play	Beat	Netflix	High	Zipper	Wax
Lipstick	Like	Father	Switcher	Beat	Movie	High	Beeper	Delay
	Like	Undertaker	Pitcher	Music	Exclusive	High	Strip club	Overall
	Trending	Baby	Bleacher		Ticket	Gin and tonic	Forty (gun name)	
	Topic	Sexy	Home run		Full color		Tetris	
Total: 36								

In this study, most of the words that were found to be referential switch fell into the category of referring to a person, either a pet name (Shorty, baby, sexy) or in reference to someone's profession (Father, undertaker). Social Media, tech and music lingo were also found to have significant examples, along with words that did not have a Spanish equivalent.

Therefore, it is determined that the matrix language of the song does indeed affect the distribution of the pattern of CS. As Rusli et al. (2018) expressed, the phenomenon of CS in songs allows artists to express themselves in an artistic way, communicate with their audience, and ultimately, according to Hoffmann (1991) achieve a more effective communication between the speaker and the listener. Consequently, it is not surprising that there is evidence of multiple reasons behind the use of CS by bilingual Hispanic artists.

Chapter V: Conclusion

Based on this study it can be concluded that Hispanic Bilingual singers do in fact utilize different functions of CS when singing. The outcome for this study shows that of all six functions of code-switching as proposed by Appel and Muysken (2006), the Expressive function was determined to have the highest distribution in the pattern in Hispanic "Spanglish" music. It can be argued that the reason for this stems from the desire of bilingual Hispanics to signal their bilingual and bicultural identity and to express feelings to others. Artists switch languages to demonstrate their bilingual identity and individual characteristics. They use their heritage tongues to describe the vital parts of the songs while maintaining local norms and values and switch languages when highlighting other elements or foreign aspects that might not exist in one of the cultures to which they belong. These are characteristics indicative of the Expressive CS function.

When analyzing the findings of this study, it was found that the expressive function is the most common function of CS used by Hispanic artists because it allows them to demonstrate their dual identity and express their emotions. Poetic function was among the least common switches observed: when employing CS, the need to switch just for entertainment was minimal.

It was found that the Directive function occurred with more frequency in the English ML, with 27% of the data, then in the Spanish ML with 20%. That being said, regarding songs with English as the matrix language, there were no cases of referential switching considering that most of the "technical" words observed came from the English language. Whereas in Spanish ML songs, the minimum cases of CS found fell under the phatic function.

Additionally, the poetic and metalinguistic functions occurred with the least frequency of all the functions of code-switching. The reason for this is that they serve very specific purposes,

to comment on language, for quotations, phrases, metaphors, jokes, puns, and entertainment that are not common in most songs.

Likewise, in songs with Spanish as the matrix language, the occurrence of code-switching happened with less frequency. This may signal a lesser desire to incorporate English into Spanish songs because it may clash with their Hispanic culture. On the contrary, English Matrix songs have shown to have more instances of CS for the same desire to demonstrate Hispanic cultural identity. Furthermore, the referential code-switching was observed to occur with more frequency in Spanish Matrix songs than it does in English Matrix songs because English is expected to have more instances of technical language that might not be available or widely used in Spanish. It is then understood that the matrix language does indeed impact the distribution of CS in the songs.

It is common for bilinguals to use various linguistic phenomena in order to express themselves and communicate in an effective and meaningful way. One of the ways in which this is accomplished is with the use of code-switching. The ability to switch between both of their languages has allowed Hispanic bilingual artists to create unique and interesting musical lyrics. Because code-switching is part of the everyday language of many Hispanic bilinguals, whether in formal classrooms or informally at the dinner table, artists in the Hispanic community opt to implement this linguistic phenomenon in their music as a way to better showcase their identity.

Code-switching should be seen as a linguistic advantage, and bilingual creativity rather than a linguistic barrier that obstructs a communication process (Wang, 2017). Furthermore, code-switching allows songwriters to convey certain values, messages, attitudes, and emotions in their songs that help increase the impact of the lyrics and connects with the listeners who can relate and understand the songs better (Rusli et al., 2018).

With the global expansion of mass media, artists from around the world have been provided an almost unlimited amount of opportunities to share their work. The use of code-switching as a stylistic device when writing song lyrics can allow bicultural and multicultural artists to showcase not only their language but also their identity, culture, and heritage into their music. This can allow them to demonstrate major elements of their multi-culturalism such as symbols and beliefs, norms, values, and dialects through songs. Conclusively, more research is needed within the confines of song lyrics to understand the impact that code-switching has on bilingual and multilingual societies and individuals.

Limitations

The limitation most prominent in this study comes from the researcher's owns musical taste, and although I took suggestions from family and friends from my social media posts, I still narrowed the singers and bands presented in this study to musical genres I was interested in.

Furthermore, the data was collected from studio recordings of original or remixed versions of the songs. This was purposefully done to look at what CS functions were favored by songwriters in a controlled environment. It limited the potential source data, given that there is evidence of bilingual artists using CS regularly in live settings like concerts.

Additionally, another limitation present in this study is that the majority of the songs, 56 total songs, were from the last ten years, from 2010 to 2020, with four of the songs from 1995 to 2005. This limits the songs looked at for this study once again due to the researcher’s personal preference.

Finally, due to time constraints, a limited pool of songs was gathered and analyzed as a part of this study. Because of this time restraint, not all songs that showed instances of CS by a particular artist was included in the data source.

Future Directions

The following recommendations for future research are aimed to encourage the exploration of different aspects of 'Spanglish' code-switching by Hispanic artists, as well as to develop and improve the current study at hand. Therefore, the recommendations for future research are as follows:

1. In order to generalize the findings of this study, the sample size needs to be extended. To have a more complete data sources, a much more thorough gathering of songs must be conducted.
2. Include all artists and songs that fit the criteria of the study, without narrowing down to musical taste or interest. To build a better corpus, future studies can narrow down the criteria to look specifically at only artists from specific genres, gender, geographical regions, or era. For instance, Gorichanaz (2017), studied CS by reggaeton singers from Puerto Rica; Davies and Bentahila (2008) analyzed CS used in North African Rai and Rap music; Sarkar, Winer, and Sarkar (2005) examined CS used by hip hop artists in Montreal, Canada. By condensing the criteria of either the artists or the songs, a deeper study of the data could be done, and a more focused corpus data can be constructed.
3. Future studies can compare the use of intersentential, intrasentential, or tag code-switching by Hispanic bilingual artists to determine if one type of switch is favored above the rest. Additionally, other studies can look at whether one or two-word or phrases are more frequently used.
4. To assure the strength of the data collection procedure, more time must be dedicated to conducting this study.

Implications of Findings

The findings of this study have noteworthy implications for society, in regard to the US. The United States of America is a multi-ethnic and multi-lingual nation, and Hispanic/Latinos make up 18.5% of that population. The mixing of Spanish and English in song lyrics by bilingual Hispanics symbolizes the unique cultural mix present in the US. Additionally, the explosion of media, especially the popularity of the American Music scene, has opened up the opportunity for people from all over the world to be exposed to music from various countries and cultures (Rusli et al., 2018). This exposure has allowed for a more artistic and creative introduction of multiple languages within the same songs. Multi-culturalism is demonstrated in the use of CS as a stylistic tool in musical lyrics. This stylistic tool can help introduce societies, promote acceptance, and celebrate diversities by connecting different societies in a unique way. As Leung (2001) pointed out, code-switching helps to better understand societal conditions. Furthermore, the use of CS by Hispanic bilinguals helps create a sense of solidarity and belonging among members of their multi-lingual society.

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Appendix A: Code-switched Lyrics in Hispanic Songs, Its CS Function and Coding Justification

The following table shows the isolated instance of CS from the song lyrics that were identified as Spanish Matrix Language songs with embedded English.

Table A

Code-switched lyrics in songs with Spanish as the Matrix Language with embedded English, its CS function and Coding justification

Song / Singer or Band	Phrases and (including full sentence)	CS Function #	Coding Justification
(3.1) Reggaeton Lento/CNCO	**I know you like this** reggaetón lento	2	Demonstrates inclusion of a person
(3.1.2)	Combinado con su **lipstick** color café	1	Specific word that is semantically more appropriate Demonstrates technical language
(3.2.1) Me Vuelvo Loco/CNCO Abraham Mateo	Quiero darte un beso en HD Tenerte en 3D Verte a **full color**	1	These verses use technical language which falls into the codeswitching category of
(3.2.2)	Me gustas más que el **Netflix** Viviendo nuestra **movie** Encajamos como **Tetris** Cuando bailas mi **music** Si tú pasas del tema Y te me pones **exclusive**	1 &6	‘reference’’/for entertainment purposes
(3.2.3)	Contigo yo soy **trending topic** Mamita, tú te ves tan **epic** Tan rica como un buen **Gin Tonic** Mostrándome tu lado **sexy**	1	Specific word that is semantically more appropriate Demonstrates technical language

Table A (Continued)

(3.3.1) La Due*ña/ A Chal ft Darell*	**You got a lot a things still on your mind**, yo te relajo	2 &3	Demonstrate inclusion of a person/ showcase dual-identity
(3.3.2)	**Don't ain't got nothin' but time, baby** despacio	2 &3	Demonstrates feelings
(3.3.3)	Mami **you should be loud and not be afraid (ya)** **Either way they gonna find out that it's me**	2 &3	Demonstrates inclusion of a person/ Demonstrates feelings
(3.4.1) El Anillo/ Jennifer Lopez	**Home run** con tres en base **(damn, baby)**	1 &5	Technical language/ includes phrases
(3.4.2)	¿Y el anillo pa' cuando? **(yeah)** **(It's not like I need more jewelry, I mean)**	2 &6	Excludes person song is song about/for entertainment
(3.5) Pa'Ti/ Jennifer Lopez & Maluma	Tengo un **closet full** de Christian Dior	3	Emphasizes mixed identity
(3.6.1) Te Guste/ Jennifer Lopez & Bad Bunny	[Bad Bunny] Tú tiene' un tesoro (Yeh), debajo del **zipper**	1	Referential switch, showing technical language
(3.6.2)	Me tienes bien loco (Wuh), baby, dame el **beeper** (Ja)	1	Referential switch, showing technical language
(3.6.3)	Fuimos pa'l **stripclub** a gastar el **ticket** (Wu-huh)	1	Referential switch, showing technical language
(3.6.4)	Y de ti se enamoraron hasta la' **strippers** (¡Wu-huh!)	1	Referential switch, showing technical language

Table A (Continued)

(3.6.5)	[Jennifer Lopez] **Hey, boy**; dale, tirala, que tu puedes ser Bad Bunny **But I'm Jenny from the-, you know my name**	2/3	Demonstrate inclusion of a person/ emphasizes mixed identity
(3.7.1) Lonely/ Maluma & Jennifer Lopez	[Maluma] Te necesito, estoy **lonely**	3	Demonstrates feelings
(3.7.2)	Si la cagué, **baby, I'm sorry**	2/3	Demonstrate inclusion of a person/ Demonstrates feelings
(3.7.3)	Tú ere' mi **shorty**, nadie es igual	1	Referential switch, showing technical language
(3.7.4)	[Jennifer Lopez] Tú dice' que te sientes **lonely**	3	Demonstrates feelings
(3.7.5)	Estoy mejor sin ti, **I'm sorry**	3	Demonstrates feelings
(3.8.1) Back it up/ Prince Royce ft Pitbull & Jennifer Lopez	[Prince Royce] Ese cuerpo me mata **(Yea)** Y esos ojos de gata **Oh my gosh, oh my God (Oh mama**)	3	Expressing emotion
(3.8.2)	Me gustas como nadie más **Baby, back back back it up**	2	Demonstrate inclusion of a person
(3.9.1) Mia/Bad Bunny ft. Drake	Contigo me sube el **overall** (yeh)	1	Referential switch, showing technical language
(3.9.2)	A estos bobos con la **forty** los espanto (Plo-plo)	1	Referential switch, showing technical language
(3.9.3)	Dile que tú eres mía desde la **high** (Desde la **high**, yeh)	1	Referential switch, showing technical language

Table A (Continued)

(3.9.4)	Dile a estos bobos que dejen de darte **like** (De darte **like**)	1	Referential switch, showing technical language
(3.10.1) Tu no Metes Cabra/ Bad Bunny	Yo estoy **ready twenty-four hours**	3	Emphasizes mixed identity
(3.10.2)	El **Father**, pídanme la bendición	1	Referential switch, showing technical language
(3.10.3)	El **Undertaker** saliendo de la bruma	1	Referential switch, showing technical language
(3.10.4)	Y se apagan las luce', prende el **wax** para que me muse	1	Referential switch, showing technical language
(3.10.5)	Evita el **delay**	1	Referential switch, showing technical language
(3.10.6)	Aquí si no te ponchamos, te damos **doble play** (¡Wouh!) No existe **replay**	1	Referential switch, showing technical language
(3.10.7)	Nos vamos a **switcher**, aunque me fichen (Yeh) Me tiran, pero soy un **pitcher** (Pitcher)	1	Referential switch, showing technical language
(3.10.8)	Yo matando y tú mirando en los **bleacher**, yeh	1	Referential switch, showing technical language
(3.11) No te Enamores/Paloma Mami	**Feelin' like you need a spanish mami in your life** Pero no te enamores, papi (Papi)	2 &3	Demonstrate inclusion of a person/ emphasizes mixed identity
(3.12.1) Mami/ Paloma Mami	**Devilish features but I'm heaven sent** La tentación y la gloria también	3	Emphasizes mixed identity

Table A (Continued)

(3.12.2)	**I like it when you call me** "Mami" **I like it when you call me** "Mami" Sigue así, sigue así, di mi nombre **I like it when you call me** "Mami"	2 &3	Demonstrate inclusion of a person/ emphasizes mixed identity
(3.12.3)	Yo soy cada mujer **from A to Z** **More majestic than the seven seas**, y Más poderosa que dos Nefertitis	3	Emphasizes mixed identity
(3.12.4)	**There's no heaven** ni reyes, sin Mamis **On repeat, on repeat, on repeat** Me gusta que me diga "Mami" **Let me see if you got what I need, naah**	2 &3	Demonstrate inclusion of a person/ emphasizes mixed identity
(3.13) Addicted to You/Shakira	**I'm addicted to you** Porque es un vicio tu piel **Baby, I'm addicted to you** Quiero que te dejes querer **I'm addicted to you** Porque es un vicio tu piel **Baby, I'm addicted to you** Quiero que te dejes querer	2 &3	Demonstrate inclusion of a person/ Expression of feelings
(3.14.1) Run Away/ Sebastian Yatra, Natti Natasha, Daddy Yankee	**Baby, let's runa-runa-runa-runa-runa-runaway now (¡Wuh!)** **Runa-runa-runa-runa-runa-runaway now** Con la luna llena (Yeah), Solos en la arena (yeah)	2 &3	Demonstrates feelings /Demonstrate inclusion of a person
(3.14.2)	En un viaje sigue poniéndome **high** (sigue poniéndome, mamá)	1	Referential switch, showing technical language

Table A (Continued)

(3.15) Modelo/ Ozuna ft. Cardi B	Y de pensar que yo contigo quiero estar Quiero probar algo de ti pa' no olvidar Yo no me sé ni su nombre, pero la quiero Pasó y dejó su fragancia, y hasta me desesperó **For me to think that you are the one for me** **Left your baby mom, now** **Cardi's your wife-to-be** **Ex had me locked up, but you came to set me free** **They say you not my type, but you got my type of D** **So answer this, can you hold me?** **Can I trust you?** **Patek on the wrist, both arms,** **That's what us do** **Mansion on the Hills, half/half if you want to (Want to), huh** **That's only if you want to**	2 &3	Here Cardi sings the chorus of the song in Spanish before switching to English for the rap verse where she is demonstrates feelings /Demonstrate inclusion of a person
(3.16) Brillo/ J. Balvin ft. Rosalia	Estoy brillando con **highlighter**, ¿no lo ves? Un clavel en mi melena, ¿no lo ves? He subi'o quince **Stories**, ¿no lo ves? Mira que quiero ser buena, ¿no lo ves? Oh, no, no lo ves (¡Niño!)	1	These verses use technical language which falls into the codeswitching category of 'reference'
(3.17) Morado/ J Balvin	No le gustan principiantes (**Nope**)	3	Emphasizes mixed identity
(3.18.1) Safari/J Balvin, BIA	[J Balvin] Mami, mami, con tu **body**	3	Emphasizes emotions

Table A (Continued)

(3.18.2)	[BIA] Te muerdes los labios cuando suena el **beat**	1	Referential switch, showing technical language
(3.18.3)	Oye, papi, vamos con mis amigas para el **party**	3	Emphasizes mixed identity
(3.18.4)	Cuando mi gente está aquí hay tsunami **wavy**	3	Emphasizes mixed identity
(3.18.5)	**You know I like it when** tú fresco	2	Demonstrate inclusion of a person
(3.19) Shaky Shaky/ Daddy Yankee	**Shaky, shaky, shaky, shaky, shaky, shaky, shaky** Cómo e', dame una vueltita otra vez **Shaky, shaky, shaky, shaky, shaky, shaky, shaky**	4	Highlighting significant theme
(3.20) Trust/ Romeo Santos ft. Tego Calderon	[Romeo Santos] Y un chupón en el cuello Con excusas baratas **That is all in my past**	3	Emphasizes mixed identity
(3.21.1) Soy Yo/ Bomba Estereo	Fracasé, me encontré, lo viví y aprendí Cuando te pegas fuerte más profundo es el **beat**, sí	1	Referential switch, showing technical language
(3.21.2)	Y tú ni me conoces a mi (Bien relajá') **You know what I mean, you know what I mean** (Relaja', bien relaja')	2	Demonstrate inclusion of a person
(3.22.1) Money, Money, Money/ Bomba Estereo	Yo conozco a alguien que le gusta mucho el **money**	3	Emphasizes mixed identity
(3.22.2)	Se levanta de la cama y ve su billetera, **honey**	5	Show linguistic skills

Table A (Continued)

(3.22.3)	Lo que esté de moda se lo compra, **that's no problem**	3	Emphasizes mixed identity
(3.22.4)	Vive en Nueva York o en Miami, pa' eso hay **money**	3	emphasizes mixed identity
(3.22.5)	Vive alucinando como chicas, **like a model**	3	Emphasizes mixed identity
(3.22.6)	Porque siempre esta con gente **like a Coca-Cola bottle**	1	Referring to a popular saying
(3.22.7)	A mí me gusta el **money** Y a ti te gusta el **money** To'o lo que quiere es **money** **Money, money, money it's-a-all you ever think about!**	4	Highlighting significant theme
(3.22.8)	Una cuenta en Suiza y otra en Panama, **you know it**	3	Emphasizes mixed identity
(3.22.9)	En marcas de cosas con su cara y con su nombre, **man!**	3	Emphasizes mixed identity
(3.23.1) Quimica (Dance with me)/ Bomba Estereo	No puedo dejar de pensar en **your body**	3	Expresses emotions
(3.23.2)	Imaginando cuando fuimos al **party**	5	Show linguistic skills
(3.23.3)	Es amor lo que te quiero dar Y poderte tocar (**Can you feel it?**)	2	Demonstrate inclusion of a person
(3.23.4)	Yo, yo... Ahora aquí, **baby dance with me** Yo... Ahora aquí, **baby dance with me** Ehhh... Ahora aquí, **baby dance with me** Ehhh... Ahora aquí, **baby dance with me**	4	Highlight significant theme

Table A (Continued)

(3.24) El Clavo by Prince Royce	**I'll be like Shaq** el rebote	3		Emphasizes mixed identity
(3.25.1) Loteria by Prince Royce	Ya 'tá bueno Jeje, **bruh, your girl knows my name**	2		Demonstrate inclusion of a person
(3.25.2)	Por eso sigue siendo mía **I ain't gon' sit here arguing with ya** **I want my–**	2		Demonstrate inclusion of a person
(3.26) Cita by Prince Royce	Me dijo **"Yes" (Yes)**		5	Includes quotes
(3.27) Cuando Estas Tu by Sofia Reyes & Piso 21	Apaguemo' el **phone-phone**, hoy temo al partyzón	6		Switch for the purpose of the entertainment
(3.28.1) A Tu Manera (Corbata) by Sofia Reyes & Jhay Cortez	**I know my hips don't lie** cuando yo muevo la cadera	5		Includes phrases
(3.28.2)	**Doing what we like** como si nadie aquí nos viera	2		Demonstrates inclusion of a person
(3.29) Bailame by Danny Ocean	Vernos, tocarnos es un **risk** para ambos	3		Emphasizes mixed identity
(3.30) 24/7 Becky G	Este **party** dura 24/7	3		Emphasizes mixed identity
Total: 77				

The following table shows the isolated instance of CS from the song lyrics that were identified as English Matrix Language songs with embedded Spanish.

Table B

Code-switched Lyrics in Songs with English as the Matrix Language with Embedded Spanish, its CS Function and Coding Justification

Song/Singer or Band	Phrases (including full sentence)	CS Function #	Coding Justification
(4.1.1) 000000/Achal	I can't be mad with you This a cold world, **yo te digo**	2	Demonstrates inclusion of a person
(4.1.2)	**"Pero mami, no te necesito"**, no, no, no, no, no, no, no	2 & 5	Demonstrates inclusion of a person/includes quotes
(4.1.3)	**Porque tú no me quieres con nadie** **Tú no me quieres con nadie** You don't want me with nobody, no	2 & 3	Demonstrates inclusion of a person/emphasizes mixed identity
(4.1.4)	**Hablando pura mierda** when you wasted	3	Demonstrates feelings
(4.1.5)	**Mami**, I'm running out of patience (woah)	2 & 3	Demonstrates inclusion of a person/ emphasizes mixed identity
(4.2.1) Love and Hennessy/ A Chal	**Dame un poco** love with some Hennessy	3	Emphasizes mixed identity
(4.2.2)	I know you're with him pero **ven aquí**	2	Demonstrates inclusion of a person
(4.2.3)	**Mira allí** I know	3	Emphasizes mixed identity
(4.3) To the Light/A Chal	Focused on the fam and **mi casa**	2 & 3	Demonstrates feelings /emphasizes mix identity

Table B (Continued)

(4.4.1) Déjalo/ A Chal	**Déjalo**, let her go Sold his soul to the hills and undercoats	3	Emphasizes mixed identity
(4.4.2)	**Colombianas** begging **"Por favor"**	2 & 5	Demonstrates inclusion of a person/includes quotes
(4.4.3)	**En la montaña** where they got no Wi-Fi	3 & 5	Emphasizes mixed identity/show linguistic skills
(4.5) PUMP FAKE/A.Chal	You could be me bae, yeah, **eres una bella**	2	Demonstrate inclusion of a person
(4.6.1) Cuánto/ A.Chal	**En una cabana**, my necklace **de agua**	3	Emphasizes mixed identity
(4.6.2)	I'm breaking Cubanos, **pongo marijuana**	3	Emphasizes mixed identity
(4.6.3)	Won't see me **mañana**, I'm thinking Montana	6	Switch was used for entertainment purposes
(4.6.4)	They hit my **tío**'s spot for a lic	3	Emphasizes mixed identity
(4.6.5)	**Abuela** took me to the side and told me "Be careful who you let inside"	3	Emphasizes mixed identity
(4.7.1) Bailamos (ENG)/ Enrique Iglesias	**Bailamos**! Let the rhythm take you over, **bailamos**	3	Emphasizes identity
(4.7.2)	**Te quiero amor mio, bailamos** Wanna live this night forever, **bailamos** **Te quiero amor mío, te quiero**	2 & 3	Demonstrates feelings /emphasizes identity

Table B (Continued)

(4.8.1) Bailando (ENG)/ Enrique Iglesias	I wanna be **contigo** And live **contigo**, and dance **contigo** **Para** have **contigo** **Una noche loca (una noche loca)** **Ay besar tu boca (y besar tu boca)**	2 & 4	Demonstrates inclusion of a person/highlights significant theme
(4.8.2)	**Una noche loca** (with you, girl) **Con tremenda loca**	2	Demonstrates inclusion of a person
(4.9.1) Loca (ENG)/Shakira	Be careful, **amigo**	2 & 3	Demonstrates inclusion of a person /emphasizes identity
(4.9.2)	**Sigo tranquila**, like I'm on a beach in **Anguilla**	3	Emphasizes identity
(4.9.3)	And I'm crazy, but you like it **(loca, loca, loca)**	3 & 4	Emphasizes identity/emphasizes the important part of the conversation
(4.9.4)	Take you to the medico **por el caminito**	2 & 3	Demonstrates inclusion of a person /emphasizes identity
(4.10.1) Rabiosa/Shakira ft Pitbull	You know I want you, **atracao' ahí, ratata** You know I want you **amarrao' aquí**	2 & 3	Demonstrates inclusion of a person /emphasizes identity
(4.10.2)	**Oye, papi,** if you like it **mocha** Come get a little closer and bite me **en la boca**	2 & 3	Demonstrates inclusion of a person /emphasizes identity
(4.10.3)	**Rabiosa, ah, ah, rabiosa, ah, ah** Come closer, come pull me closer **Yo soy rabiosa, ah, ah, rabiosa, ah, ah** Come closer, come pull me closer, ah	3 & 4	Emphasizes identity/emphasizes the important part of the conversation

Table B (Continued)

(4.11) Hips Don't Lie/ Shakira ft. Wyclef Jean	[Shakira] Don't you see, baby? This is **perfecto**	3	Emphasizes mixed identity
(4.12.1) Livin' La Vida Loca/ Ricky Martin	Upside, inside out she's living **la vida loca** She'll push and pull you down, living **la vida loca** Her lips are devil-red and her skin's the color of **mocha**	3 & 4	Emphasizes identity/ emphasizes the important part of the conversation
(4.12.2)	She will wear you out living **la vida loca** Come on! Living **la vida loca** Come on! She's living **la vida loca**	3 & 4	Emphasizes identity/ emphasizes the important part of the conversation
(4.13.1) Going Off/Snow tha Product	I just woke up like Yoncé, attitude **gigante**	3	Emphasizes identity
(4.13.2)	He said **"No comprande"**	5	Demonstrates inclusion of a person/includes quotes
(4.13.3)	Size **elefante**, this is on a mild day	6	CS for entertainment purposes
(4.14.1) Feel This Moment/ Pitbull ft. Christina Aguilera	[Pitbull] I'm from the dirty, but that **chico** nice	3	Emphasizes mixed identity
(4.14.2)	**Oye, mamita,** come on!	2	Demonstrate inclusion of a person
(4.15.1) Rain Over Me/ Pitbull ft. Marc Anthony	**Dale munequita, abre ahi** and let it rain over me (Woo!)	2	Demonstrate inclusion of a person

Table B (Continued)

(4.15.2)	Latin is the new majority, **ya tu sabe**	2	Demonstrate inclusion of a person
(4.15.3)	Next step, **la Casa Blanca**	3	Emphasizes mixed identity
(4.16) Mucho Money/ Gloria Estefan	**Mucho** money **Y más, y más, y más**	3	Emphasizes mixed identity
(4.17) Just As I Am/ Spiff TV ft Prince Royce & Chris Brown	[Prince Royce] Love, **escucha lo que voy a decir** **Prometo estar desde hoy**, I can	2	Demonstrate inclusion of a person
(4.18) 1, 2, 3/ Sofia Reyes	If you wanna turn it on Go, get a lightbulb, **después hablamos** If you wanna turn it on Go, get a lighter, **después bailamos**	2	Demonstrate inclusion of a person
(4.19.1) R.I.P/ Sofia Reyes	Don't know what's going on **pero me siento peligrosa**	3	Emphasizes mixed identity
(4.19.2)	**Ay, no me duele decirte que** (yeah) Ay, I'm so done with you	3	Demonstrates feelings
(4.20.1) Bittersweet/ Yellow Claw & Sofia Reyes	[Sofia Reyes] I like the way I move around **(me gusta)**	4	Emphasizes the important part of the conversation
(4.20.2)	I like to taste in my mouth **(me gusta)**	4	Emphasizes the important part of the conversation
(4.21) Puedes Ver Pero No Tocar/ Sofia Reyes	**Puedes ver pero no tocar** Make some time show me who you are	2	Demonstrate inclusion of a person
(4.22.1) Louder! (Love is Loud)/ Sofia Reyes	**Me llevas lejos a otro lugar** Take me to the stratosphere and back, uh, uh	2	Demonstrate inclusion of a person

Table B (Continued)

(4.22.2)	**Y es que no quiero despertar** I'm dreaming like a kid in Neverland, uh, uh	3	Demonstrates feelings
(4.22.3)	**Es un desfile celular** I'm dancing but I'm feeling paralyzed, uh, uh	3	Emphasizes mixed identity
(4.22.4)	Set my heart on fire, **solitos los dos** **Te necesito cerca**, I need, I need you close	3	Demonstrates feelings
(4.22.5)	**Tenemos el calor del Sol** Your kisses touch me deep inside my soul, uh, uh	3	Demonstrates feelings
(4.22.6)	**Veo las cosas como son** Baby you look hotter than the Sun, uh, uh	3	Emphasizes mixed identity
(4.22.7)	**Mi vida tiene otro sabor** Sweet like sugar is all I'm looking for, uh, uh	3	Emphasizes mixed identity
(4.23.1) Girls/ Sofia Reyes	Livin' **la vida**, we gonna live it	5	Includes phrases
(4.23.2)	**Retumba fuerte** like a million drones We're dancing	3	Emphasizes mixed identity
(4.24.1) Esta Noche/ BIA	**No hablo inglés** at all when we freakin'	3	Emphasizes mixed identity
(4.24.2)	**¿Cómo se dice** "You handsome?"	3	Emphasizes mixed identity
(4.24.3)	Oye, you nasty, oh, **ya tú sabe**	2	Demonstrate inclusion of a person
(4.24.4)	I call you **papi** and you call me **mami**	2	Demonstrate inclusion of a person

Table B (Continued)

(4.24.5)	Uh, he said I'm driving him **loco**, he know I'm too fly to be local	6	Used for entertainment purposes
(4.24.6)	And Grande, she don't like 'em broke, **yo tampoco**	3	Emphasizes mixed identity
(4.24.7)	You can decide whether you want it **plata o plomo**	3	Emphasizes mixed identity
(4.24.8)	You ain't got whose money? **¿Cómo?**	3	Emphasizes mixed identity
(4.25.1) Miami/ Kali Uchis ft. BIA	[BIA] Need my money **pronto**, you don't wanna see me moody	3	Emphasizes mixed identity
(4.25.2)	**Vamo', pa** Miami, how we live **la vida loca**	3/5	Emphasizes mixed identity/Includes phrases/quotes
(4.26) Across the Borderline/ Gaby Moreno	Reveal a secret no one can define **(Como aire el río fluye)**	3	Emphasizes mixed identity
(4.27.1) The Immigrants/ Gaby Moreno	I hope you understand it **(Espero que lo entiendas)**	4	Highlight significant theme
(4.27.2)	**Así que dime tú**, in other words	2	Demonstrate inclusion of a person
(4.27.3)	By the dawn's early light **(Recuerda)**	2	Demonstrate inclusion of a person
(4.28) I need to Know/Sharlene	Cause I need to know I need to know **Porqué por tu amor estoy muriendo yo**	3	Demonstrates feelings

Table B (Continued)

(4.29.1) All Aboard/ Romeo Santos	[Romeo] Hey **Escuchas las palabras…de Romeo** You need this in your life	3	Emphasizes mixed identity
(4.29.2)	(Come on) (**Montate, Mami)**	2	Demonstrate inclusion of a person
(4.30.1) So What/Sie7e	"To be, or not to be, that is the question" **Qué me importa a mí**	3	Emphasizes mixed identity
(4.30.2)	"To be or not to be" **Si yo vivo lo más lindo**	3	Emphasizes mixed identity
(4.30.3)	So what **Si este mundo no comprende** So what	3	Emphasizes mixed identity
(4.30.4)	So what, **si no comprenden la situación**	3	Emphasizes mixed identity
(4.30.5)	Anyway **mis enemigos los elijo yo**	3	Emphasizes mixed identity
	Total: 80		

Appendix B: Distribution of Frequency of Code-switching Functions in Spanish and English Matrix Lyrics

Table C

Distribution of Frequency of Code-switching Functions in Spanish Matrix Lyrics

Lyric	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic
3.1		1				
3.1.2	1					
3.2.1	1					
3.2.2	1					1
3.2.3	1					
3.3.1		1	1			
(3.3.2		1	1			
3.3.3		1	1			
3.4.1	1				1	
3.4.2		1				1
3.5			1			
3.6.1	1					
3.6.2	1					
3.6.3	1					
3.6.4	1					
3.6.5		1	1			
3.7.1			1			
3.7.2		1	1			
3.7.3	1					
3.7.4			1			
3.7.5			1			
3.8.1			1			
3.8.2		1				
3.9.1	1					

Table C (Continued)

3.9.2	1		
3.9.3	1		
3.9.4	1		
3.10.1			1
3.10.2	1		
3.10.3	1		
3.10.4	1		
3.10.5	1		
3.10.6	1		
3.10.7	1		
3.10.8	1		
3.11		1	1
3.12.1			1
3.12.2		1	1
3.12.3			1
3.12.4		1	1
3.13		1	1
Error ! Reference source not found.		1	1
3.14.2	1		
3.15		1	1
3.16	1		
3.17			1

3.18.1			1		
3.18.2	1				
3.18.3			1		
3.18.4			1		
3.18.5		1			

Table C (Continued)

3.19				1	
3.20			1		
(3.21.	1				
1					
3.21.2		1			
3.22.1			1		
3.22.2					1
3.22.3			1		
3.22.4			1		
3.22.5			1		
(3.22.	1				
6					
3.22.7				1	
3.22.8			1		
3.22.9			1		
3.23.1			1		
3.23.2					1
3.23.3		1			
3.23.4				1	
3.24			1		
3.25.1		1			
3.25.2		1			
3.26					1

3.27						1
3.28.1					1	
3.28.2		1				
3.29			1			

Table C (Continued)

3.30			1			
TOTAL (N = 77)	Referential 26	Directive 20	Expressive 34	Phatic 3	Metalinguistic 5	Poetic 3

Table D

Distribution of Frequency of Code-switching Functions in English Matrix Lyrics

Lyric	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic
4.11		1				
4.1.2		1			1	
4.1.3		1	1			
4.1.4			1			
4.1.5		1	1			
4.2.1			1			
4.2.2		1				
4.2.3			1			
4.3		1	1			
4.4.1			1			
4.4.2		1			1	
4.4.3			1		1	
4.5		1				
4.6.1			1			
4.6.2			1			
4.6.3						1
4.6.4			1			
4.6.5			1			
4.7.1			1			
4.7.2		1	1			
4.8.1		1		1		

4.8.2	1				
4.9.1	1	1			
4.9.2		1			
4.9.3		1	1		

Table D (Continued)

4.9.4	1	1			
4.10.1	1	1			
4.10.2	1	1			
4.10.3		1	1		
4.11		1			
4.12.1		1	1		
4.12.2		1	1		
4.13.1		1			
4.13.2				1	
4.13.3					1
4.14.1		1			
4.14.2	1				
4.15.1	1				
4.15.2	1				
4.15.3		1			
4.16		1			
4.17	1				
4.18	1				
4.19.1		1			
4.19.2		1			
4.20.1			1		
4.20.2			1		
4.2.1	1				
4.22.1	1				

4.22.2		1			
4.22.3		1			
4.22.4		1			

Table D (Continued)

4.22.5		1			
4.22.6		1			
4.22.7		1			
4.23.1				1	
(4.23.2		1			
4.24.1		1			
4.24.2		1			
4.24.3	1				
4.24.4	1				
4.24.5					1
4.24.6		1			
4.24.7		1			
4.24.8		1			
4.25.1		1			
4.25.2		1		1	
4.26		1			
4.27.1			1		
4.27.2	1				
4.27.3	1				
4.28		1			
4.29.1		1			
4.29.2	1				
4.30.1		1			
4.30.2		1			

4.30.3	1
4.30.4	1

Table D (Continued)

4.30.5	1

TOTAL	Referential	Directive	Expressive	Phatic	Metalinguistic	Poetic
(N = 80)	0	27	53	8	6	3

Appendix C: Notes

[i] Note that the terms code-switching and code-mixing in sociolinguistic are closely related and can result in some linguists using them interchangeably. Both terms involve the combination of words, clauses, phrases and full sentences of two or more languages (Payal Khullar, 2018)

[ii] Songs that are predominantly in English (having more English morphemes) is considered to be English Matrix Language Songs. Predominantly Spanish songs are considered Spanish Matrix Language Songs. For more information on Matrix Language, refer to page 19, The Matrix Language Framework.